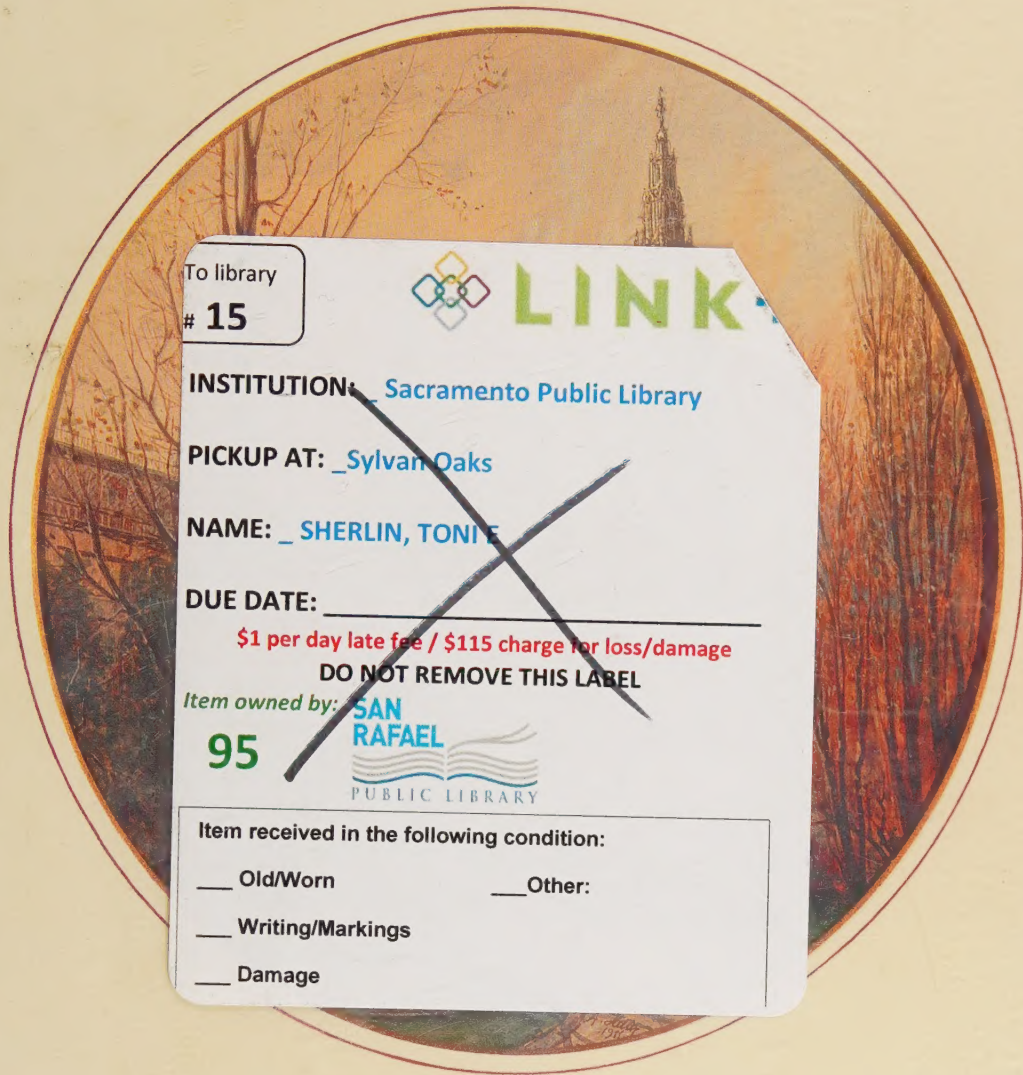


ADOLF HITLER

The Unknown Artist



Billy F. Price

"More books ~~have~~ been written about Adolf Hitler and the Third Reich than perhaps about any other epoch in modern history. Yet despite Hitler's frequent comments that art and architecture dominated his personality, historians have largely ignored his art or dismissed it as an adolescent pastime. The primary reason may well be that, until now, no comprehensive and authoritative catalog of Hitler's art work has been assembled and available.

This splendid volume by one of the world's greatest collectors of Hitler's art, Billy F. Price, accomplishes, in a way, what officials of the Third Reich were unable to do: it brings together a sweeping and impressive collection of Hitler's paintings, drawings, sketches, doodles and daydreams. First published in a German edition in 1983, this new volume contains a number of paintings and drawings discovered since. Within these covers are pictures seldom seen by even the most learned scholars of Hitler's career: adolescent memories of pre-World War I Vienna, portraits of people who passed through his life, pastoral scenes long gone, and glimpses of forgotten streets of old Europe. The collection offers columned buildings, soaring churches, still-life floral arrangements, architectural plans for the future, and sketches of his searing experiences in the trenches of France.

These rare paintings, which Hitler himself conceded never sold for more than a few dollars, capture the sights and fantasies of the future Führer. They offer the skilled observer insights into Hitler's personality no less important than those provided by his written work *Mein Kampf*. That his artistic standards were embraced by millions of disillusioned Germans, and tolerated by millions more, only enhances the importance of this volume. Billy Price has presented us with a unique catalog of Hitler's art, and with it, an invaluable tool in the search for an explanation of the hidden side of Adolf Hitler."

Professor Arnold Krammer, Texas A&M University

ARNOLD KRAMMER attended the University of Vienna and holds a Ph.D. from the University of Wisconsin. Now Professor of History at Texas A&M University, he has published dozens of articles in professional journals, and his *The Forgotten Friendship: Israel and the Soviet Bloc, 1947-1953* received the Jewish Book Council's "Book of the Year" award.

Front cover:

The Vienna City Hall, 1911, watercolor

(catalog number 249)

LOST OR DAMAGED LIBRARY MATERIAL

THE CARE OF LIBRARY MATERIALS IS THE RESPONSIBILITY OF THE BORROWING PATRON. TAX DOLLARS SHOULD NOT BE USED TO REPLACE OR REPAIR MATERIALS ABUSED BY INDIVIDUALS. A FEE SCHEDULE HAS BEEN SET TO REFLECT THE COSTS TO THE LIBRARY OF REPLACING OR SPECIAL HANDLING OF LOST AND DAMAGED MATERIALS.

MATERIALS WERE SELECTED AS AN INTEGRAL PART OF THE LIBRARY COLLECTION, AND FOR THE USE OF ALL PATRONS. IF A BOOK IS OUT OF PRINT, THE SUBJECT AREA WILL STILL NEED TO BE RESTORED DUE TO THE LOSS OF THE MATERIAL.

FEES WILL BE CHARGED AS FOLLOWS:

DAMAGE

1. VISIBLE DAMAGE (WATER, COFFEE, INK, ETC.) WHICH REDUCES LIFE OF MATERIAL BUT STILL CAN CIRCULATE.....\$2.00
2. DAMAGE REQUIRING ANY SPECIAL HANDLING (SAND, PENCIL MARKS, ETC.).....\$3.00
3. DAMAGE REQUIRING THE BOOK BE REBOUND.....\$6.00

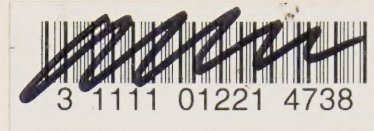
LOSS

THE REPLACEMENT COST OF THE MATERIAL WILL BE CHARGED, PLUS A \$2.00 MATERIALS AND HANDLING FEE.

IF THE MATERIAL ITSELF CANNOT BE REPLACED: 1.) THE PRICE WE PAID WILL BE CHARGED PLUS A \$2.00 PROCESSING AND HANDLING FEE FOR A NEW BOOK. 2.) A FLAT FEE OF \$10.00 WILL BE CHARGED TO REPLACE THE LOSS TO THE COLLECTION. (THE AVERAGE PER-VOLUME COST OF A BOOK IS \$23.00)

Damage Note

7/24/91



759.36

HITLER

Xire

C1

Price, B.

Adolf Hitler: the unknown artist.

DATE DUE

SEP 15 2005

OCT 19 2005

DEC 20 2005

MAR 07 2006

MAY -5 2006

MAY 31 2006

SEP 01 2006


~~SEP 22 2006~~ A

4/5/11

GAYLORD

PRINTED IN U.S.A.

AUG 13 2006



Digitized by the Internet Archive
in 2022 with funding from
Kahle/Austin Foundation

<https://archive.org/details/adolfhitlerunkno0000hitl>

ADOLF HITLER
The Unknown Artist

ADOLF HITLER

The Unknown Artist

by
BILLY F. PRICE

I would like to dedicate this book
to all those who have assisted and
encouraged me on this project.

Adolf Hitler
The Unknown Artist
Billy F. Price

© 1985 (German Language Edition)

Billy F. Price Publishing Co.

© 1984 (English Language Edition)

All rights reserved. No part of this book may be
reproduced or transmitted in any form or by any
means, electronic or mechanical, including
photocopying, recording or by any information
storage and retrieval system, without permission
in writing from the Publisher.

Billy F. Price Publishing Co.

7752 Braniff Street

Houston, Texas 77061

ISBN 0-9612894-0-6

Library of Congress Catalog Card Number 83-091311

Printed and bound by

Arnoldo Mondadori Editore, Verona, Italy

CONTENTS

INTRODUCTION

5

HITLER AND THE FINE ARTS

7

THE RESEARCHERS

14

THE COLLECTORS

18

WATERCOLORS AND OILS: A SELECTION IN COLOR

19

CATALOG OF WORKS

93

REFERENCES

260

INTRODUCTION

The name “Adolf Hitler” in conjunction with “artist” in a title is obviously an unusual combination and requires a short explanatory introduction. Hitler was, of course, one of the key historical figures of our century and has been the subject of a veritable library of monographs, articles and books. Considering the wealth of information available, it would seem that every conceivable aspect of the man has been analyzed in depth and presented in every possible form. The artistic ambitions of Hitler may also be familiar to many, since Hitler’s early attempts to establish himself as an artist are at least mentioned in all of his major biographies. The real scope of these early activities, however, is less well known. Most historians offer only a few samples of Hitler’s art, if any, among the obligatory collection of historic photographs. An interesting and perhaps even decisive part of his life is inevitably overwhelmed by the sheer mass of other, historically more relevant, information.

Naturally it is possible to describe Hitler as an artist only with considerable reservations, even though he called himself that up to the age of thirty, in 1920. Yet to ignore the artist in the man, to dismiss the major formative influence of art in his life, is a serious historical omission. The persistent misconception that Hitler was a mere “house painter” is an obvious distortion of the facts. Whether the description arose as a propaganda tactic or was the result of misinterpretation of early records, the error must be rectified. In the course of amassing all relevant information about Hitler, this creative and influential aspect of his life should not be overlooked. Nor is a written description of his artistic career enough: the collected body of his work must be presented and allowed to speak for itself as a documentary supplement to all other previously known sources.

The works presented here embrace all periods of his life: his early schoolboy doodles, the watercolors, sketches and oils from Vienna and Munich, the drawings and paintings from

the First World War, and on through his years as a budding politician and finally as Chancellor of Germany. The variety and sheer volume of the art shown here provide a unique and penetrating view of Hitler as well as a relatively complete survey of his artistic life. This collection includes all currently available private and official examples of Hitler’s art.

The Central Archives of the National Socialist German Worker’s Party (NSDAP) initiated the first effort to systematically trace, register, authenticate and acquire the watercolors, sketches and oils produced by Hitler as a young man. Although the archives’ activities were suspended upon the outbreak of World War II, the groundwork had been laid for a comprehensive survey of Hitler’s works. The chaos of World War II and the postwar years in Europe infinitely complicated further efforts by interested historians and private collectors to locate the art. Much had been lost or stolen, more had been destroyed, and some had simply been misplaced or purposely hidden and forgotten. Ownership was extremely difficult to trace in this period of upheaval. Works of art frequently resurfaced years later in different hands and different countries. Even at this date, nearly forty years after the end of the war and fifty years after the search for the pictures was begun, the records are by no means complete. For various personal reasons, it was not possible to include a number of works in private collections. It is also to be expected that additional paintings and drawings will be discovered in the future, as occurred just as this edition of the book was being prepared for the printers.

The following background text has deliberately been kept short: the works in the catalogue section should be the focal point of interest. It must be emphasized that there has been no attempt to criticize or evaluate what is shown here. In a departure from the usual treatment of a body of art, all psychological, sociological or artistic analyses have been avoided. Such interpretations are left to the reader.

HITLER AND THE FINE ARTS

When Adolf Hitler filled in the registration form for the Männerheim (men's hostel) in Vienna's 20th district in 1910, he confidently listed his profession as "artist." Three years later, when he came to Munich, he still referred to himself as an "academic painter" and "artist." As a young man, he told his close friends he would be a "great artist" some day. According to Dr. August Priesack's 1938 notes in the NSDAP Central Archives, Dr. Bloch, his mother's personal physician, reported that Frau Hitler's son, "the young student, was clearly a talented artist." Dr. Bloch had carefully kept two landscapes done from postcards which Hitler had given him in gratitude after Bloch helped his mother.

Frau Presse Mayer, widow of the Linz postmaster and a neighbor of the Hitlers from 1903 to 1908, also reported in 1938 that Hitler "was busy with painting and drawing during the whole day. In the evening he left the house to catch a breath of fresh air. When he returned, he often read books for hours or paced back and forth in the living room until late at night." Asked one day by the postmaster what he wanted to be and whether he wanted to work for the post office, Hitler answered that he intended to be a great artist. When Presse Mayer suggested that the necessary funds and personal contacts were lacking for such a career, Hitler replied with assurance: "Makart and Rubens worked themselves up from poor circumstances!" Hitler was determined and confident of his skills.

As we know now, of course, he never attained his early goal and in 1920 began instead calling himself a "writer." His political career had been launched and the aspiring artist gradually was lost in the whirlwind of activities that culminated in his rise to the chancellorship of Germany thirteen years later. Most discussions of his youth usually emphasize those characteristics, attitudes and activities that were later to play such a prominent part in his life and in the fate of Germany. Although the artistic ambitions of the young man are duly noted, they are usually only superficially examined.

Hitler was fascinated and preoccupied with the fine arts — painting, sculpture, music and architecture. Most historians have underrated these years of early activities and have buried Hitler's theories about art and his role as an artist in fleeting references. In general, his career as artist has been considered insignificant. He has been called a dilettante at best, a failure at worst. His aspirations and years of artistic endeavor should not, however, be ignored. The considerable

amount of work produced over the years merits attention and precise analysis. The estimated total of between 2,000 and 3,000 drawings, sketches, watercolors and oil paintings certainly attests to the seriousness of his intentions. His art undoubtedly reflected his philosophy and his life, in turn, derived considerable substance from his art.

In October 1907, at the age of eighteen, Hitler applied for admission to the Vienna Academy of Fine Arts. Two days of examinations were required, with candidates choosing from groups of themes such as "Expulsion from Paradise," "The Hunt," "Spring," "Death," "Joy," "Music," "Episode from the Deluge," and "Dance." Surviving examination drawings include Nos. 44–46. In the classification list for the entrants, officials at the Academy wrote the following entry after Hitler's name: "(Born in) Braunau-on-the-Inn, upper Austria, April 20, 1889, German, Catholic. Father civil servant. 4 classes in Realschule. Few heads (drawn?). Test drawing unsatisfactory." Hitler was not alone: a total of 85 candidates failed the examination, 52 of whom had their records marked "test drawing unsatisfactory." Most of the others who failed received no comment. Of the total of 113 candidates, only 28 were accepted for first-year studies. Academy standards were high and selection criteria were vigorous: failure was neither uncommon nor proof of inability. Acceptance by the Academy, however, virtually guaranteed recognition by the rather closed circle of artists in Austria and made critical and commercial success easier. Artistic careers outside Academy circles also were possible, but considerably more difficult and unusual. After his unsuccessful bid for admission, Hitler briefly took art lessons from a Viennese sculptor and made a second attempt to enter the Academy the following year. Once again he was rejected, this time on the grounds that his art exhibited more architectural skill than artistic. Although he admitted architecture was his great love, his lack of a secondary school diploma effectively barred pursuance of architectural studies at the technical institute. He was bitter but not undaunted by this rejection, and determined to succeed as an artist on his own. During these years in Vienna, often in poverty, he read voraciously and attended lectures, concerts, the opera and the theater. To earn his living, he painted and sold his works in various frame makers' shops and on the street. His intense fascination with architecture was reflected in his numerous drawings of houses, churches, public buildings and city

<u>Erich Hlavaček</u>	Wien 22 Aug. 1884 Drüpf kaff. Melar 18 ^{ter} Lichendorf 3. 3 J. Tiller.	Probeg. Zugunzugant.	Lingroff 2 ^{te} la. beim Rats
<u>Adolf Hitler</u>	Braunau a. Inn Oberöf. 20 Apr. 1889 Drüpf kaff. 18. Oberoffizial +	Probeg. Zugunzugant	stärk. Köpfe. 4 Baracken.
<u>Franz Hloch</u>	Mähr. Ruvoce Mähr. 21 Juni 1885 Drüpf kaff. Gaudelagant	Mähr. Ruvoce Mähr. 21 Juni 1885 Drüpf kaff. Gaudelagant	Lingroff 4 ^{te}
	ppm Martignovoff. may. kaff. Off. mit Mahina in Gopelstadt	1906 Probeg. Zug	
	Probeg. Zugunzugant		

scenes. Another of his loves, classical music and opera, also appeared as a frequent theme in his art, and he often designed stage scenery and costumes for opera productions for his personal pleasure. When one examines the body of Hitler's works, his profound debt to the influences of the 19th century is readily apparent. Although he claimed that his concept of art was not the product of any single influence, but rather the sum of all that came before him, his style consciously reflected works of earlier artists. Hitler felt most at ease with the traditions of Greco-Roman Classicism, the Italian Renaissance, and 19th century Neoclassicism. He was convinced that the essence of art was derived from the technical ability to show "clear" and "realistic" representations of life as well as of symbolic subjects. Rudolf von Alt (1812–1905), a prominent watercolorist of the late 19th century, was one of Hitler's favorites: "my teacher," as he said. He adopted Alt's preference for realistic, detailed scenes done in delicate tones, and precisely copied Alt's typically cloudy skies. Copies of Alt's works are represented in the catalogue by No. 146 and No. 210. When he was Chancellor, Hitler discreetly arranged for Alt's family in Vienna to receive a state pension.

Comfortable with classical European styles, Hitler apparently was unable and unwilling to accept modern developments in art after 1910. Because the new schools broke radically with comfortable tradition and increasingly with reality itself, he branded them as "degenerate." Henriette von Schirach, daughter of Heinrich Hoffmann, Hitler's photographer and friend, was given her education in art by Hitler in the 1920s. The two frequently visited art museums, where Hitler would lecture to the young girl about his favorite painters or themes. She recalls how intensely he disliked modern works. When the paintings of Franz Marc were officially forbidden after the 1936 Berlin Olympics, Hitler joked with her about Marc's work "Animal Fear." Henriette, intending to defend the artist, proceeded to show him Marc drawings which were precisely and "traditionally" executed. This revelation disturbed Hitler even more. "He could even draw properly," he commented, "so why didn't he do it?" Hitler's fascination with and preference for the realism of the 19th century remained unshakable. His typical landscapes, city scenes and still lifes all clearly indicate how completely he was captivated by conventional forms of expression. Even though Vienna was at the height of the art nouveau era during Hitler's years in the city (1907–1913), he was totally

unaffected by the movement, and continued to paint conservative subjects in older styles. Of course, one should not ignore the fact that such traditional themes and styles were the preferred taste of his customers from Vienna's lower middle class. As can be seen in numerous paintings in the catalogue, he frequently copied well-known city views, old engravings and popular paintings of an earlier era: they were undoubtedly easier to sell.

Hitler believed that the foremost requirement for an artist was the ability to reproduce details of life in realistic form. This attention to detail can be seen in his landscapes, city scenes and architectural designs. It is less apparent in his handling of the human figure, which often remained out of proportion, wooden or awkward. He once said at a later date that his paintings could easily be recognized by their "unreal people." Occasionally, however, he devoted greater care to portraits, as seen in Nos. 17, 413, 429, 464 and 591 ff./Hitler believed that a "proper sensitivity for art," as he expressed it, governed the content of art as well as the techniques. Above all, the subject matter must be understandable for the masses. "Healthy" art has a "healthy soul," he claimed. It should be "uplifting," "noble," and "idealistic." He considered certain themes such as the family, everyday work, mythology, rural life and landscapes, the perfected human body, or the heroic soldier to be subjects worthy of art. His insistence on what he considered "normal" and "healthy" attributes obviously conflicted with the emerging schools of modern art — Impressionism, Expressionism, Cubism, Dadaism, etc. He claimed these "terrible aberrations" were produced by "scribblers, canvas scrawlers, mental defectives or cultural Neanderthals."

Hitler's architectural concepts were based on his belief in so-called "eternal values." These values contained mixed elements of classicism, the Renaissance, and the Baroque — all of which were amalgamated in the "Vienna Ring Style." This monumental expression of 19th century imperial power may well have been the most significant architectural experience of Hitler's youth. He was familiar with Gottfried Semper's Burgtheater and museums, Heinrich Ferstel's Votive Church and University, Friedrich Schmidt's City Hall, and Theophil Hansen's Parliament. He knew these buildings down to their finest details and painted them repeatedly. Even as late as 1942–1945, he discussed these Viennese architects in private conversations while planning post-World War II cities.

Left page:
Hitler's entry in the registration list of the
Vienna Academy of Fine Arts for the academic year 1907/08.
(see page 7)



Rudolf von Alt: Town Hall Square in Gmunden (watercolor)

Hitler's belief in the "eternal values" of architecture reflected to a great extent his entire cultural philosophy. The great Pergamon Altar, the Parthenon and the Pantheon, famous structures of the ancient world, symbolized for him the dimensions of the race he considered the founders of western civilization – the Aryans. The monumental cathedral constructions of the medieval period, the palaces of the Renaissance, and the neoclassical structures of the 19th century were, as he said, expressions of a cultural continuity, a heritage to be preserved and perpetuated.

Hitler's preoccupation with art continued after his move to Munich in 1913. Once again he financed his informal studies by selling watercolors done in the usual conventional style. He painted, for example, numerous pictures of the municipal registry office behind St. Peter's Church, and sold the mass-produced works to newlywed couples leaving the building (see Nos. 393–396). Through such sales and occasional commissions, he was able to enjoy a relatively comfortable existence. Even when his funds were limited, he always used the best quality paints, brushes, paper and canvas, which he bought at the shop of Adrian Brugger in the Theatinerstrasse.

Frequently his contacts helped him receive commissions, which commanded relatively higher prices than his usual works. In 1913, for example, he became acquainted with a student who was related to the superior judge of the Bavarian supreme court, Dr. Ernst von Döbner of Munich. Hitler arranged an introduction to Dr. von Döbner and was commissioned to paint a still life floral composition "to hang above a sideboard in the living room." When he delivered the large oval painting (No. 311), however, it was criticized because the colors and background were "too bright and flamed." Hitler replied that he had painted the scene to fit the location, made his point, and collected the fee.

Haunting the Schwabing area around the University, he was undoubtedly exposed to the prevailing atmosphere of experimentation and new trends in art. As in his Vienna days, however, he remained immune to the influences of the breaking revolution. Only his subjects were different: his style and philosophy remained unchanged. "I paint that which the people want to buy," he told an acquaintance.

World War I was, as Hitler later wrote, a major turning point in his life. The disastrous outcome for Germany prompted him to devote his life to politics rather than the arts. During

the war, he continued to paint behind the front lines whenever he had free time. Contrary to some stories circulated about Hitler's wartime activities, he was not assigned to scout and sketch enemy positions on the front for military purposes. The great variety of material existing from this period indicates the wide range of his interests: postcards, portraits, landscapes and sketches of front line life. His wartime watercolors are a significant departure from earlier works. Drawing from nature and no longer dependent upon customers, he managed to produce some works of a more spontaneous nature. The presence and perhaps encouragement of ten academic painters in his Munich regiment may also have helped his style. Obviously he painted less than before the war: the enormous strain of trench warfare (his regiment suffered a high percentage of casualties), the lack of clients and the fact that he no longer had to support himself with art were all factors responsible for his reduced output.

After the war Hitler turned increasingly to politics and began devoting more time to architecture than to art. By 1919, he had begun integrating architecture and politics, and his preoccupation with city planning reflected specific political goals. His sketch book for 1925–26 (Nos. 517f and 523–538) was primarily devoted to buildings and urban development. He was particularly fascinated with the idea of designing structures for the city of Linz.

In 1926, Hitler had an encounter that decisively influenced his ideas about architecture. He met the Munich architect, Paul Ludwig Troost (1878–1934), and soon became a devoted disciple of the man, even to the extent of adapting Troost's furniture designs for his apartment. "Through Troost," Hitler later said, "I first discovered what architecture is." As the NSDAP expanded its influence and Hitler neared his political goals, he and Troost worked closely together. They designed all of the major Party structures in Munich: the renovation of the Palais Barlow (the "Brown House"), the additions to the Königsplatz, and the memorial temples for those who were killed in the 1923 putsch. When Munich's famous Glass Palace burned in 1931, destroying a significant collection of German Romantic art, Hitler hurried to the scene with his friend Hoffmann and watched the futile firefighting efforts. Shortly afterwards he met with Troost and declared that a great new gallery for German art would be his first project when he came to power. He had previously selected the location and, together with Troost, quickly

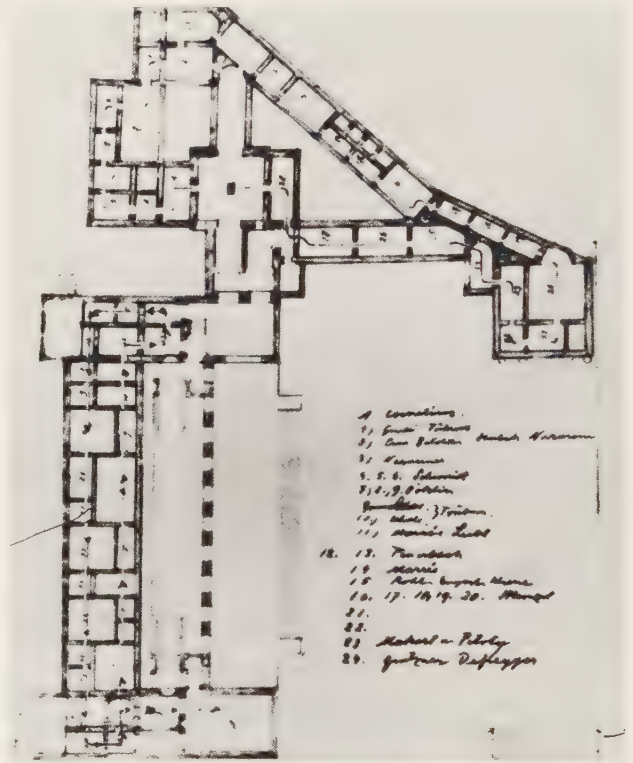


Werner Peiner: German Earth (oil)

made the plans for the future House of German Art. The opening of the museum in 1938 was marked by an elaborate celebration of Germany's cultural history. Hitler commemorated the event by commissioning Professor Klaus Buchner to make a miniature set of the figures and floats, each painted in detail. At a later date he also worked on the plans for the House of German Architecture, which was to be built directly across the street from the art museum. After Troost's death in 1934, his style continued to flourish under Albert Speer and Hermann Giesler, master architects of the new government. The House of German Art, the so-called Führer Buildings and other examples of Munich's Third Reich architecture survived the war and are in use today.

Adapting part of Troost's "Italian forum" concept, Hitler began to have his favorite cities reconstructed on paper and in models. The predominant theme of his city planning, as seen in the plans for Berlin and Munich, was a major axis flanked by state buildings. As can be seen in the numerous sketches collected and saved by Albert Speer and Hermann Giesler, Hitler preferred monumental structures and awesome perspectives. The plan for Berlin, for example, is distinguished by an axis running from the southern railway station through a triumphal arch and on to a great domed hall. The design for this hall is typical of the dramatic scale planned for the future: the dome was to have a height of 300 meters, a volume of nearly 21 million cubic meters and a capacity of between 150,000 and 180,000 people (Nos. 656–659). This gigantic scale is also evident in the buildings and parade grounds designed for the yearly NSDAP Party Congress in Nuremberg. Other structures, such as the main Munich railway station (No. 684), planned to include tracks for Hitler's European wide gauge railway system, are equally large. "Why always the biggest?" Hitler asked in a speech in 1939. He justified the huge dimensions of his plans by linking them to the "restoration of German national pride." Hitler wanted these massive "words in stone" to symbolize the greatness of the Aryan race and provide historic continuity with monumental works from past. The enormous buildings were designed as a stylized inspiration for the masses, a visual symbol of the national cultural and political power. The art that graced these buildings was just as carefully selected for its effects on the viewer. The ideals of National Socialism were to be represented in even the smallest details: furniture, tapestries, fixtures, paintings, sculptures,

lamps and fabrics were all coordinated. A thorough "Gleichschaltung," or political coordination, of the fine arts occurred throughout Germany and German-occupied territory: the



Floor Plan for the "German National Museum" in Linz with rooms assigned to the following artists:

- | | |
|-----------------------|-------------------------|
| 1. Cornelius | 12.13. Feuerbach |
| 2. Genelli Führich | 14. Marées |
| 3. Casa Bartholdy (?) | 15. Roth Engerth Werner |
| (German-Nazarene) | 16.17.18.19.20. Menzel |
| 4.5.6. Schwind | 21.22. |
| 7.8.9. Böcklin | 23. Makart and Piloty |
| 10. Uhde Trübner | 24. Grützner Defregger |
| 11. Leibl | |

Special rooms were also to be assigned to the artists Rudolf von Alt and Waldmüller.



Max Zaeper, Munich: Grunewald Lake (oil)

NSDAP was the ultimate authority for establishing and enforcing acceptable aesthetic standards. No better indication of Hitler's taste in art can be found than in his plans for the art museums of the new Reich. Both his own personal collection and the art he deemed suitable for the national museums reflected his strong preference for the 19th century. Hitler's personal notations for the Linz Gallery plan indicate his priorities and taste in artists: Böcklin, Trübner, Leibl, Feuerbach, Menzel, Makart, Grützner, Defregger and Schwind. Other rooms were to be devoted to works of Rudolf von Alt, Spitzweg and Waldmüller. During the Third Reich, enormous sums and efforts were spent collecting such art for both existing and future museums throughout the nation. Over 10,000 paintings were collected for Hitler's pet project, the Linz Gallery. When asked why he had singled out Linz for such art treasures, Hitler answered: "Memories of my youth spent there may play a certain role, but primarily I want to ensure that not only the large cities are centers of art."

The annual exhibitions in the "House of German Art" in Munich were, of course, the most famous examples of the officially sanctioned artistic tastes of the era. The exhibitions were personally approved by Hitler and carefully screened by a committee to meet the artistic criteria of National Socialism. Although Hitler was incensed by so-called "degenerate art," he made efforts to prevent its destruction once it had been confiscated from private owners or removed from German museums. Realizing its value abroad, he had Goebbels form a commission with the purpose of exchanging the ridiculed works for cash or acceptable art in other countries. According to official NSDAP documents, approximately 16,500 valuable paintings, drawings and sculptures were removed from over 100 German museums, sent to a central collecting point, and sorted out. A major share of the art was offered for sale in Switzerland, and a selection of works landed in the so-called "Exhibition of Degenerate Art" in Munich. At the time, Hitler said he would be "quite happy if we could exchange a Picasso or Pechstein for a Dürer or Rembrandt." Hitler's personal collection of art was extensive and included works by Spitzweg, Makart, Feuerbach, Böcklin, Grützner, von Alt, Kaulbach, Lenbach, Stuck, Schwind, Botticelli, Bordone, Tizian and Pannini. His purchases from foreign and domestic private collections as well as his exchange of pictures was handled by the Dresdner art historian, Dr. Hans



Johann B. Godron, Munich: Lovers (oil)

Posse. Frau Almas-Dietrich, owner of a private art gallery in Munich, was also a personal advisor and dealer on behalf of Hitler. He frequently simply gave her a blank check to cover purchases he knew would suit his taste. Through his enormous royalties from "Mein Kampf", royalties from his portrait on German postage stamps, and from various funds and generous donations at his disposal, Hitler was quite wealthy and could easily afford whatever works of art he desired. His study of art history and familiarity with a variety of schools and artists made him a discerning collector.

In addition, he also purchased works from lesser known contemporary artists such as Werner Peiner, Max Zaeper, J. B. Godron, K. F. Olszewski and Willi Kriegel. Examples of their works shown here give an accurate sample of the artistic preferences of the era. Once in favor, these artists enjoyed additional important commissions. Werner Peiner, for exam-



Hermann Gradl: Valley in the Taunus (oil)



K. E. Olszewski: *On a Long Journey* (oil)

ple, designed the battle tapestries for Speer's new Reichs Chancellery in Berlin, Herman Gradl did the paintings for the dining room in the House of German Art, and Olszewski executed the paintings for Hitler's state yacht, the "Aviso Grille." Hitler also supported and patronized older contemporary masters like Friedrich Stahl and Karl Leipold by having color reproductions of their works published in the art journal "Kunst im Deutschen Reich" ("Art in the German Reich") and supporting major exhibitions of their work.

In the rooms of his private apartment in Munich, Hitler gathered an interesting and valuable collection of works by eminent artists, including Lenbach's "Bismarck in Cuirassier's Uniform," Franz von Stuck's "The Sins," Feuerbach's "Park Landscape," numerous Grützners, a Zügel, and a number of Spitzwegs. As a private collector and as the initiator of the new museum collection intended for Linz, Hitler was well informed of the art market prices and the effects of heated collector competition in the Third Reich. When some of his high officials such as Göring, Goebbels and von Ribbentrop expansively began to bid for art, the intense rivalry inflated prices far beyond what he considered to be a reasonable level. Hitler rejected a "Bismarck" by Lenbach because he considered the price of 30,000 Reichs Marks (RM) far too extravagant. Shortly thereafter Göring bought the painting at a Berlin auction for 74,000 RM and proudly presented it to Hitler on his birthday. Learning of the staggering price, Hitler was outraged that prices were soaring out of control and decided that some sort of intervention in the market was necessary. Shortly thereafter, the so-called "Führer Option" was put into effect: no picture of historic or unusual artistic value could be sold in Germany without Hitler's permission. This control helped dampen wild price speculation on the art market. Only Göring generally ignored the entire procedure and continued making his purchases.

Hitler's sense of appropriate value was particularly accurate in regard to his own works, and he was well aware that his political fame, not his artistic ability, was the source of his market value. Knowing the prices he had received for his paintings in Vienna and Munich, and knowing just how much effort (or lack of effort) had gone into certain works, he was completely realistic about their relative value. At times he was proud of his accomplishments, on other occasions members of his inner circle of friends noticed that he was annoyed and perhaps even embarrassed by the attention

given to insignificant examples of his works. When confronted with simple or poorly executed drawings he had done during his artistic career, he was likely to dismiss them as "silly efforts of an amateur," done in a hurry to earn a living. He usually reacted strongly when he heard of the prices currently being paid for his art: the higher the price, the greater his annoyance. When one of his officials purchased an original Hitler watercolor for an exorbitant sum and proudly showed it to him, Hitler was furious that the same picture had brought him only a tiny fraction of that amount in 1913. He turned to the owner and said angrily, "This is obviously a fake. I never painted that." Later, when he had calmed down, he admitted to others that he had indeed been the artist.


On the other hand, Hitler's undisguised pride in some of his earlier works was obvious. He personally collected a number of his paintings that were repurchased either through the official NSDAP channels or by friends. Particularly good or interesting examples were sometimes given to close friends or valued subordinates. Albert Speer, for example, received Hitler's prized sketch book of 1925–1926, and Professor Heinrich Hoffmann was given a 1914 version of Munich's "Alter Hof" on the occasion of his fiftieth birthday in 1935. He considered his wartime work to be especially good, and allowed Hoffmann to publish a quality folio of seven paintings and drawings in 1935 and the following years.

One common misconception – that he stopped painting after or even during World War I – simply is not true. As his political activities increased after 1919, his artistic output shifted toward urban planning (No. 528), NSDAP matters (No. 602) and even technical subjects (No. 623). His direct involvement in the development of the Volkswagen, for example, is documented by a whole series of sketches that unfortunately were not made available for this book (No. 601 is an early version). Those close to him report that he loved to sketch and doodle a wide range of subjects on white cards of various sizes: caricatures (No. 646), furniture (No. 634), interior design (No. 611) and monuments (No. 670). Architecture continued to fascinate him, and he spent years developing and perfecting designs for the future reconstruction of Berlin, Munich and Linz. Technical developments intrigued him, and his architect Hermann Giesler reports that Hitler closely followed every detail of such projects as the wide-gauge railway system. Even in the last weeks before his

Upon the outbreak of World War II, Hitler's artistic activities increasingly concentrated on technical or architectural topics. Yet Hitler still remained greatly interested in art, and spent many hours discussing it with friends. He confided to Heinrich Hoffmann, for example, that he intended to begin a massive program of reconstruction in Vienna after the war, since he treasured the city's great cultural tradition and magnificent public buildings. He wished to restore some of the neighborhoods to the old image he had often copied from prints in his youth. In the spring of 1941, he spent a festive evening at the home of Vienna's governor, Baldur von Schirach and his wife, Henriette (née Hoffmann). Frau von Schirach relates: "It was a mild evening, much too lovely to say goodbye. 'Come with me,' Hitler said to us, 'I want to see the city once again.' We took our car because our driver knew the city better. We drove at a walking pace through the old inner city and Hitler told us about his youth as a painter. He had us stop in front of the Parliament and got out of the car. Without cloak or hat he showed us the location from which he had drawn the building. Then we drove on slowly to the Opera, to the Schwarzenbergplatz, to the upper Belvedere, and to the Heldenplatz, where he had given his annexation speech in 1938. We drove slowly and wherever he wished, we stopped and he got out. The streets were empty and the night was bright with moonlight. We drove on to St. Stephen's, and then to the Karls Church. How often he had drawn its facade and the pillars in front, he said. We drove on through the silent city for over an hour – to the Minoriten Church, to one of his favorite motives, Maria am Gestade..." It was Hitler's last visit to Vienna.

RAHMEN FABRIK HOLZWARENINDUSTRIE		JAC. ALTENBERG, WIEN	
VERGOLDERWARENFABRIK KUNSTHANDLUNGEN		FABRIK-BÜRO-MUSTERLAGER: IV. STARHEMBERGSSASSE 38	
IHR ZEICHEN / .	IHRE NACHRICHT VOM / .	UNSER ZEICHEN A / g r e .	DATUM 20.9.1934.
BETRIFFT: FÜRNAS Küster, Perry & Co. Nachf., München.			
ERKLÄRUNG. =====			
<p>Ich erkläre hiermit an Eides statt, dass die Ihnen überlassenen Original Aqua- relle darstellend</p> <p>FENZING-St. NOCHUS KAPELLE</p> <p>WIEN-NEUPRECKENKIRCHE</p> <p>VON MIR IM JAHR 1912 VON DEM DAMALIGEN KUNSTMALER UND HEUTIGEN DEUTSCHEN REISE- KUNSTLER Adolf Hitler ERWORSEN WURDEN.</p> <p>Dieser <u>persönliche</u> Kauf datiert aus der Zeit des Wiener Aufenthaltes Adolf Hitler 's wo ich wiederholt Arbeiten des damaligen Kunstmalers erwarb.</p> <p style="text-align: right;">Erwachtungsvoll</p> <p style="text-align: right;"> <i>J. Altenberg</i> Jacob Altenberg Sammlerchef der Firma Jas. Altenberg, Wien. </p>			

ZUR LEIPZIGER MESSE
 ÖSTER. MESSEHAUS, HANDELS 16
 ERDBESCHÜSS, STAND 14



FARMACIA
MAURICI

ZUR WIENER MESSE
 MESSEPALAST - KOPFSTÄLLUNGEN
 GRUPPE E. BOUE 422

BAUVEREINIGUNG
 ÖSTERREICH. KUNSTANSTALT FÜR
 BAUWEISE UND BAUWEISE. WIEN, IV.
 DEUTSCHE BANK- UND CREDIT-
 BANK, SCHNITTEN PLATZ 1

POSTFARMBESCHÜTTUNG
 WIEN PRAGUE
 BERLIN GAGN

WIRTSCHAFTLICHE ERGÄNZ.
 10. WIENER HAUS, STRASSE 32
 1. KÖRNER VERTRAGSSTELLE
 10. WIENER VERTRAGSSTELLE 10

REPERIÖRSCHE
 10-10-43

JAC. ALTENBERG, VIENNA

20. 9. 1934

STATEMENT

I herewith state upon oath that the two original watercolors delivered to you

PENZING-ST. ROCHUS CHAPEL

VIENNA ST. RUPRECHTS CHURCH

were purchased by me in the year 1912 from the then artist and present German Chancellor Adolf Hitler.

This *personal* purchase was made during the period when Adolf Hitler was living in Vienna, and was one of many works by the artist I bought.

Respectfully yours,

Jacob Altenberg
Senior Director
Jacob Altenberg, Vienna

THE RESEARCHERS

Although friends and followers of Hitler occasionally discovered and purchased his works during the 1920s and early 1930s, a systematic search for his art was first given official status in 1935, when the historical section of the NSDAP Central Archives in Munich was assigned the task. This so-called “secret section” was exclusively involved in researching Hitler’s past, both in order to complete missing records and to prevent possibly embarrassing or unwanted details of his life from becoming public. Two archivists, Wilhelm Heinrich Dammann and Dr. August Priesack, worked together and were responsible for authenticating all Hitler art that could be traced, purchased or borrowed.

The actual search for Hitler’s art was carried out by staff members under the departmental jurisdiction of Hitler’s deputy, Rudolf Hess.¹ When a painting was located, the staff’s cultural attaché Dr. Ernst Schulte-Strathaus turned over the work to Dammann and Dr. Priesack for thorough examination. The two archivists used photos (including color photos), copies, or loaned originals which had been previously authenticated, as references and comparative controls. Whether the picture had been purchased from its owner to be passed on to Hitler, or simply was on loan for verification and recordings, Dr. Priesack and Dammann had it carefully photographed, measured, examined and catalogued. Authentication involved verifying the signature, date, age of paper and colors, style of painting, and records of ownership. Forgeries, although rare, appeared even then, and were duly recorded as such. No. 250, for example, was processed and cleared by the archive staff in 1937. Now owned by the Italian government and placed on exhibit in Florence in 1984, the painting bears, a notation on the back side indicating Hitler himself rejected its authenticity: “According to a statement by the Führer’s adjutant, SS Brigadeführer Julius Schraub, the Führer and Reichs Chancellor declares that the watercolor on the reverse side is not from his hand. The Führer and Reichs Chancellor does not acknowledge being the painter of this picture. Berlin, May 10, 1937. (Signed) The Reichsführer-SS and Chief of German Police in the Ministry of Interior.” This particular case is rather unusual, since the painting was kept by Hitler in spite of his judgement: it is possible that the “official” rejection was meant to cover embarrassment at the quality. The archivists were also aware that higher officials had some pictures destroyed, along with a few originals. Rumors of wholesale

destruction of Hitler originals, however, have never been more than pure speculation.

Ironically, the historical section of the archives produced its own excellent “forgeries.” In order to have the best possible reproductions of some of the more interesting paintings, the team employed the artists Mühlbrecht and Kraus to copy the works on watercolor paper or on reinforced photography paper made by Agfa. The photos showed only the basic light contours of the original and were then painted over by the artist. At the same time, Hitler’s signature was also faithfully reproduced. Dr. Priesack recalls: “This way I received excellent color copies for comparative purposes and was able to begin a comprehensive historical examination of the works. In order to prevent these quality copies from being used for improper purposes, they were given a secret identification mark which no one outside the archive knew. I am certainly the last living person to have taken part in the marking process, and feel it should be revealed after all these years. The mark consisted of a tiny 1 millimeter hole punched in the upper right-hand corner of the picture 10 millimeters in from the top and side. If one attempted to cut away this tell-tale ominous hole, the size of the picture would be altered and no longer correspond to the precise original notations. The copy could be detected immediately. In fact, this was the case a few years ago, when such archive copies appeared for sale: the holes were irrefutable proof of the painting’s true “origin.”

(Copies or forgeries? Once the war ended, such distinctions seemed no longer relevant: an almost insatiable demand for Hitler memorabilia nourished a growing market in fakes. Following the publication of the German edition of this book, new information was received indicating that a number of drawings and paintings as well as supporting documentation in the “DI” collection are questionable. Since parts of the collection, however, were obtained through reputable channels and even the suspect pictures generally reflect Hitler’s known style, the collection as a whole has been retained – with due warning.)

Efforts of the Hess staff to trace Hitler’s art were considerably complicated by the lack of ownership records. Hitler had sold his paintings through dealers (Morgenstern, Schwertfeger and Altenberg in Vienna), friends and on his own. He gave away drawings and paintings to friends or in payment for favors. In Vienna, one such painting was recently dis-



S. Morgenstern
 Wien, IX. Liechtensteinstrasse 4.
 Telefon N° 15066

Company stamp of the Vienna frame dealer Morgenstern on the reverse side of watercolor No. 289
 (FA: NS 26/213/13b)

Left: Embossed paper seal used by Morgenstern
 (FA: NS 26/213/13b)

covered by chance (No. 276): neighbors of the former tavern recalled that the owner often treated young Hitler to a meal. A Munich waitress also collected a number of drawings given her as “payment” for meals (Nos. 362, 364ff). A further complication was the fact that Hitler was active over a number of years at different locations. He reported to Peter Jahn of Vienna that he had painted 700–800 works in Vienna alone. Although the large number of works to be located complicated the Hess staff’s work considerably, the combined efforts of the staff and the archivists of the historical section sometimes produced major finds. Dr. Priesack recalls how he traced a group of pictures in 1936: “While searching for Hitler’s watercolors in Munich, I visited the chemist Dr. Max Schnell at his business on Sendlingerstrasse. He received me in a back room with windows opening onto the courtyard. It was an amazing room, octagonal in shape and completely paneled in wood. It was hung with lovely rococo carvings he had acquired from one of Ludwig II’s artisans. In the midst of these festive and royal surroundings hung six framed watercolors by Hitler, which Dr. Schnell’s father had ordered and purchased directly from him in 1913 and 1914 for 20 gold marks apiece. The pictures were the “Royal Hofbräuhaus” (No. 384), the “Sendlinger Gate” (No. 374), the “Royal Theater” (No. 388), the “Feldherrnhalle” (No. 376), the “Old Courtyard” (No. 381) and the “Johanniskirche with Asam House” (No. 370).¹ Dr. Schnell didn’t sell the pictures to the NSDAP although we offered him very substantial prices. We borrowed the paintings, recorded them, photographed them, and returned them to the owner. When I visited the family near the Starnberg Lake 37 years later, I discovered that the Americans had confiscated the paintings in 1945. One of them (No. 384) has reappeared in the collection of the Marquess of Bath in England. Dr. Schnell owned other Hitler paintings besides those mentioned hanging in the small room: they too have disappeared, and all we have left are the archive records and photos.” Documents indicate that the average price paid by the NSDAP ranged between 5,000 and 6,000 RM per picture. Upper limits of the prices cannot be definitely established, although there are unconfirmed reports of larger amounts. In order to comprehend the significance of such figures, Dr. Priesack offers a basis of comparison from his own experience. “At the time I worked for the archives, I earned

300 RM gross a month, leaving me with a take-home net of 250 RM in the summer and 200 RM in the winter (fluctuating tax deductions account for the seasonal difference). Dr. Ütrecht, head of the archives, received a salary of 800 RM per month. A state minister earned an average of 1,000–1,200 RM net per month, and a young bureaucrat earned on the average less than 200 RM gross per month. The prices paid for the paintings were quite attractive.”

Two years after the Munich team had begun its work, the chief officer of the German Embassy in Vienna, Baron Otto von Stein, contacted the Viennese art historian and dealer Peter Jahn and requested his help in locating those of Hitler’s works done in Austria. Jahn took the assignment, and on two occasions personally delivered paintings to the NSDAP headquarters in Munich, where he met Hitler and discussed art and Hitler’s early experiences in Vienna. In his search for paintings, Jahn visited the shop of frame dealer Morgenstern, located in the Liechtensteinstrasse in Vienna’s 9th District. Morgenstern was particularly helpful and was able to provide names of many of the clients who had purchased Hitler’s art. Jahn recalls: “Morgenstern’s shop was Hitler’s major source of income at the time, and the dealer was very fair to him. Hitler later told me that Morgenstern had been his “savior” and had given him many important commissions. Hitler did some of his finest work for Morgenstern customers, including a particularly lovely watercolor of the Karls Church, and others of the Scotch Church, St. Stephens, the City Hall, and the Opera.” The paintings located in Austria by Jahn were purchased by the NSDAP and returned to Germany via the German Embassy. As in Germany, the prices paid for Hitler’s art were quite generous. Jahn himself owned some watercolors by Hitler and liked one in particular, a view of the Karls Church (No. 240). “It was so finely drawn that it reminded me of the work of Rudolf von Alt. In 1943, however, I was “persuaded” to sell the painting to a NSDAP official who insisted on having it for the planned Linz museum. He informed me that a refusal to sell could mean my transfer from hospital work in Vienna to the Russian front. He received the picture. Many years, after the war, it reappeared in the collection of the Marquess of Bath in England.”

A number of owners could not be induced to sell their pictures, in spite of the attractiveness of the price and the authority of the officials making the request. Bishop Buch-

berger of Regensburg reported to Dr. Priesack that when the first reproductions of Hitler's art appeared in the press in 1933, he "sprang out of his chair and closely inspected the watercolor of the Asam Church in Munich hanging behind his desk. It was an Adolf Hitler. His parish had given him the painting in 1930 as a farewell gift upon his transfer to Regensburg, without knowing who the artist was. The Bishop refused to sell it to the Party emissary for the offered 10,000 RM. His memory of the Munich parish was more important than the money."

The architectural sketches presented in this catalogue have a different history. They were not the object of the same intensive search and were, for the most part, completed at a much later period than the watercolors and oils. Those that he had done earlier – from 1905–1908, in 1922, and in the Landsberg Prison in 1924 – were particularly prized by Hitler. If he tended to take his art less than seriously, his opinion of the architectural work was uniformly positive. "My architectural sketches," he related to Hoffmann, "were my most prized possession, my brain's property, which I never gave away as I did with my pictures. One shouldn't forget that all my thoughts today, my architectural planning, is based on that which I drew in those years of long nights of work. If I am now able to draw the floor plan of a theater from memory, I certainly don't do it in a trance condition. It is all solely the result of my studies then. Unfortunately I have lost almost all of my sketches from that period." (FA: NS 26/36). The archives of the NSDAP did not purchase any of these sketches during its years of searching for Hitler's art, but private collections in the hands of old friends and officials like Albert Speer preserved a considerable number of the drawings into the post-World War II period.

Systematic research of Hitler's art officially ended on March 28, 1939, when Hitler forbade the publication of his works. Heinrich Hoffmann, however, continued to offer reprints of his 1935 folio and other reproductions of Hitler's art. Private collecting continued, of course, and as late as 1944 paintings from his early period were turning up and changing hands. The intended official catalogue never appeared, victim of the war and drastically altered circumstances. In the utter chaos of the post-war period, no thought was given to the subject, and the general public only occasionally saw samples of

Hitler's art. With the confusion and obvious lack of accurate information, rumors and distortions multiplied.

The surviving files of the NSDAP Central Archives, stored today in the German Federal Archives in Coblenz, holds many of the relevant documents. Yet even this primary source has only about 250 pages of correspondence related to pre-World War II ownership and location of the paintings. In addition, there is a list of the 60 drawings and paintings which were catalogued by the NSDAP Central Archives. Further information and a small collection of original drawings are available in the Bavarian State Archives, located in Munich. Other documents are scattered throughout Europe and the rest of the world in small archives, personal collections and libraries. No single official source possesses what one might term a comprehensive survey of the material.

Dr. August Priesack of Munich, has accomplished significant research in the field and possesses the largest collection of documentation on Hitler's art. His extensive records have formed the backbone of this catalogue since many of his NSDAP Central Archives personal notations and copies of files and documents are now unique: the originals either were lost in the war or stolen before reaching Coblenz. As an art historian, he has long been involved in gathering information on the subject, and first published photos of Hitler's paintings in 1951, when most people were still unaware such objects existed.

Another authority is Peter Jahn of Vienna, who, along with Dr. Priesack, is the last surviving expert directly involved in the NSDAP search for Hitler's art. After the war, Jahn resumed his art consulting career with no thoughts about his former activities on behalf of the Hess staff. When his name was mentioned in a magazine article in 1960, however, he received inquiries from around the world and agreed to serve as personal advisor to the Marquess of Bath when the latter began gathering his large personal collection. Through his knowledge of Hitler's Viennese style and subject matter and his own numerous contacts in Vienna, Jahn has long been an authority on the subject and has traced and authenticated numerous paintings. His files and references have been particularly useful for compiling information on Hitler's Vienna period.

EXAMPLES OF HITLER'S SIGNATURES

with catalog number



THE COLLECTORS

The first known collector of Hitler's art was probably his former classmate and friend, Gustav Kubizek. Part of his collection, gathered during Hitler's youth, has been published in his memoirs: additional material belonging to the family was not made available. A second collection, begun in the early 1920s and expanded in the years thereafter, is currently owned by Dr. Müllern-Schönhausen of Vienna. The collection includes examples of Hitler's advertising designs (Nos. 318–320), oil paintings (No. 140f and 321), and watercolors (No. 83 and 93). Heinrich Hoffmann published the first professional folio of Hitler's watercolors in 1935, containing seven interesting reproductions of paintings and drawings from his own extensive personal collection. Through this publication of material dating from World War I, the general public in Germany became aware for the first time that Hitler had been an artist in his youth. In the United States, an illustrated article in *Esquire* magazine (1936) on Hitler as an artist and the reproduction of Hoffmann's seven paintings in *Collier's* in 1938 introduced Hitler's art to the American public. Hoffmann's folio itself is now a rarity and a collector's item. Hoffmann also published a number of his own Hitler paintings in the cigarette picture book (from Reemtsma) titled "Adolf Hitler", published in 1936. Hoffmann's personal collection of Hitler art was probably second in size only to that of Hitler himself. At the end of World War II, the paintings were either plundered (No. 372) or confiscated by American authorities (Nos. 257, 380, 467 and 469).

There naturally has been considerable speculation as to the fate of Hitler's own collection. Reliable sources indicate that a large part of the collection was removed from the Obersalzberg bunkers in April 1945 by the SS and shipped via truck to Bolzano, Italy, along with Gerda Bormann and her family. In the confusion, parts of the collection were plundered, some paintings were purchased, and the remainder of the art was rescued by an Italian, Rodolfo Siviero. Although the location of the twenty surviving works was known, all efforts to obtain detailed information were rejected by the Italian government. Shortly before this English edition went to press, however, all twenty watercolors were placed on exhibit in July 1984, in the Palazzo Vecchio in Florence. Information concerning these paintings (16 from the Vienna period and 4 from Munich) was placed at our disposal by Mr. Hermann Weiss of the Institut für Zeitgeschichte in Munich. Mr. Weiss compared the Florence originals with the data in the German edition of this book and with documents from the Federal Archives in Coblenz: all updated information has been duly included here.

The single most important collection of Hitler's art known by the general public is owned by the Marquess of Bath, Longleth House, England. The 60 authenticated watercolors, oils,

and drawings include landscapes, city views and buildings from Hitler's Linz, Vienna, Munich and World War I periods. The collection was obtained in part through London auction houses in the years after 1960. This is one of the few collections that has been extensively publicized and, at times, accessible to the general public.

The problem of notoriety – the "scandal" of owning Hitler's art – has undoubtedly prevented many smaller collectors from making their collections publically known. Absolute discretion has been demanded by some owners; others were reluctant to admit that they even had paintings. In the interest of all the private collectors we have contacted and who have generously allowed us to reproduce their works, we have designated all such ownership simply as "private collection."

The largest collection of Hitler's architectural drawings was amassed by Albert Speer in the course of working on city plans with Hitler during the 1930s and 1940s. Hitler gave his favorite architect parts of his 1925/26 sketchbook as a gift; the remainder of the original collection of over 150 pieces (many have since been sold) was gathered by Speer from Hitler's desk after discussions of particular projects. Most of the collection has been reproduced here along with Speer's notes. Speer made the following observation about Hitler's skills: "Without tiring, Hitler drew his own sketches during our discussion about the plans. They were quickly done, accurate in perspective: floorplans, cross-sections, and elevations were done in proportion. An architect could not have done it better."

The Bavarian State Archives in Munich possesses eleven pen and ink drawings and over fifty architectural sketches (partly annotated by Hermann Giesler) from Hitler's estate. The collection of pen and ink drawings originally belonged to Frau Anni Winter, Hitler's Munich housekeeper, but was confiscated after the war and only partly returned by the Bavarian government in 1954. Those pieces which were returned have since been sold to various private collectors. Frau Christa Schroeder, Hitler's secretary, managed to save about 100 Hitler drawings and other valuable paintings and antiques from the Berghof at the end of the war, on orders from Julius Schaub. When she was taken prisoner by the Americans shortly afterwards, most of the art was officially listed and subsequently disappeared in the hands of the interrogators. She saved the modest packet of drawings by claiming they were works of her father. To insure their safekeeping, she handed them over to Albert Zoller, who later returned only half of the collection. The approximately 50 drawings which were returned were subsequently sold or given to private collectors and friends before Frau Schroeder's death in 1984.

WATERCOLORS AND OILS A SELECTION IN COLOR

The numbers in parentheses refer
to the painting's catalog number



Castle in the Mountains, watercolor, 1904, (19)

Opposite:
Landscape with Farmhouse
watercolor, 1907, (45)



Meadow Landscape with Pond and Birches, watercolor, 1909, (96)

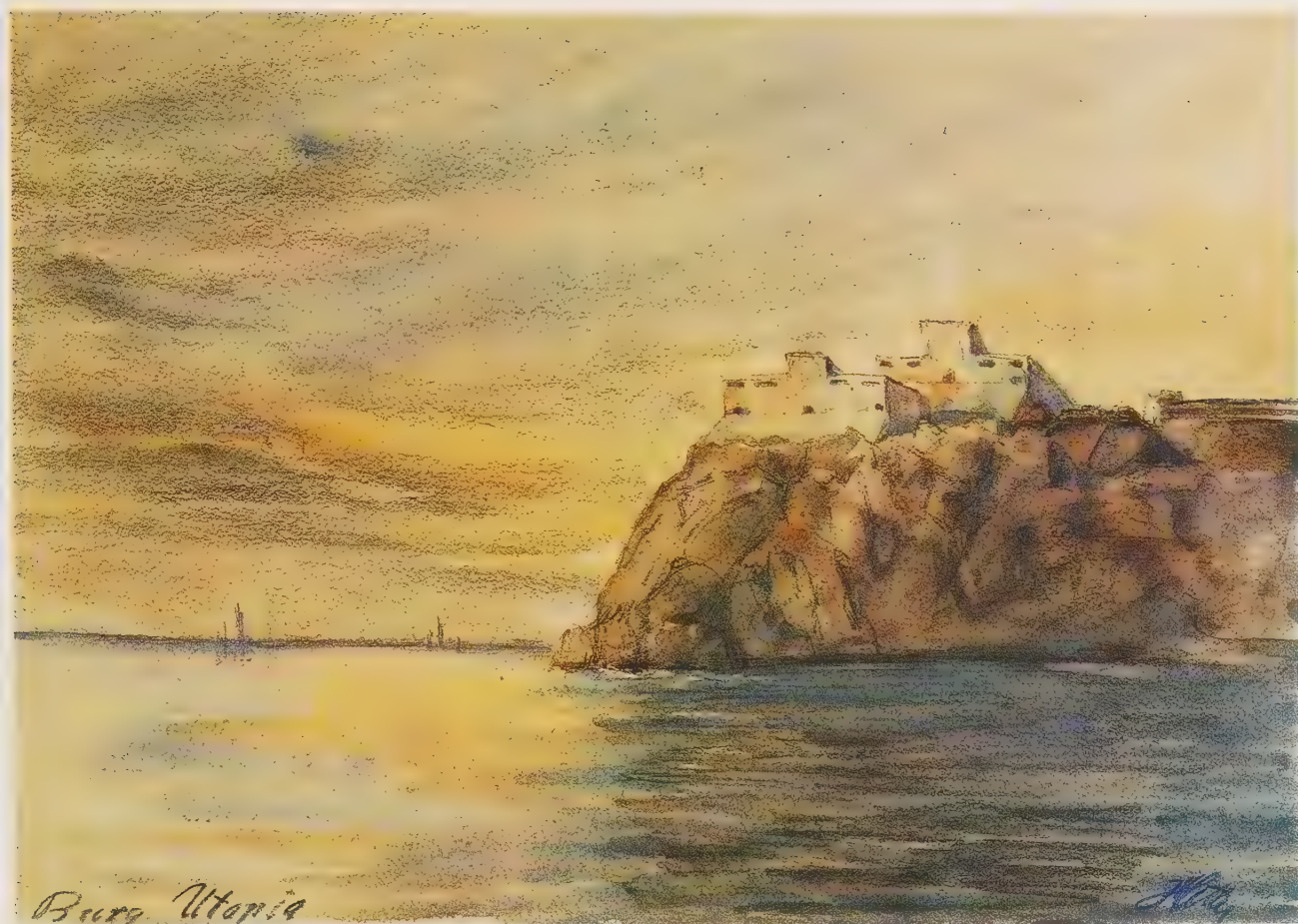
River Landscape, watercolor, 1907, (25)







Lake with Village, watercolor, 1908, (83)



"Utopian Fortress", watercolor, 1909, (93)

Opposite, above:
Village with Alps
watercolor, 1909, (98)

Opposite, below:
Farmhouse on a Mountain Slope
watercolor, 1909, (99)



Castle near Salzburg
watercolor, 1909, (105)



Church with Bridge
watercolor, 1909, (104)





Mountain Farmhouse, watercolor, 1909, (109)

Opposite, above:
Mountain Castle, watercolor
1909, (106)

Opposite, below:
Town on River in
the Salzburger Land
watercolor, 1909, (108)





Town with Castle in Austria, watercolor, 1909, (113)

Hitler's Family Home in Walterschlag, watercolor, 1909, (111)





"Parish Church Ober St. Veit", watercolor, 1909–10, (219)



Farm Houses and Bridge on the Ybbs, watercolor, 1909–10, (262)

Village on a River Bluff, watercolor, 1909–10, (261)





Mountain Lake (Königsee?), watercolor, 1910, (134)



The Königsee, watercolor, 1911, (139)



Hitler's Parent's House in Leonding, oil on canvas, 1911, (141)



Braunau on the Inn River, oil on canvas, 1911, (140)

"Greinburg in Grein o(n the D(anube), Corner Room", watercolor, 1910–12, (146)





Neulengbach Castle, Austria, watercolor, 1912 (?), (325)



Village in the Wachau, watercolor, 1910–12, (155)



Village Houses and Shrine
in the Wachau (?),
watercolor, 1910–12, (157)



Weissenkirchen in the Wachau, watercolor, 1910 (?), (151)



Lamberg Castle in Steyr, Upper Austria, watercolor, 1910–12, (143)



Old Vienna Courtyard near St. Ulrich's Church, watercolor, 1911–12, (172)



Spitz with the "Tausend-Eimer" (Thousand Bucket) Mountain in the Wachau, watercolor, 1910–12, (149)



The Altenburg Convent in Lower Austria, watercolor, 1910–12, (158)



Waidhofen on the Ybbs River
in Lower Austria
oil on cardboard, 1910–12, (159)

View over the Roofs of the Neuburg Cloister, watercolor, 1911, (160)





The Neuburg Cloister on the Danube-near Vienna, watercolor, 1911, (161)



The Karls Church in Vienna, watercolor, 1912, (240)



The Karls Church
from the rear
watercolor, 1911, (241)



The Karls Church in Winter, watercolor, 1912, (244)

Opposite:
The Meat Market and old
Reichenberger Restaurant, Vienna
watercolor, 1910–12, (274)



Old Vienna, Ottakringerstrasse with "10er Marie", a Heurigen Tavern, watercolor, 1910–12, (177)

"Vienna Ratzenstadt", watercolor, 1910, (256)





Opposite:
Side View of the
Minorite Church in Vienna
watercolor, 1910–12, (189)



"The Anna Weinstüberl"
watercolor, 1909, (276)





"Penzing – St. Rochus Chapel 1912", watercolor, 1912, (263)



"Vienna 1912 I. District
Ruprechts Church"
watercolor, 1912, (264)



The Minorite Church and Minorite Square in Vienna, watercolor, 1910–12, (185)



"Vienna New Market", watercolor, 1910–12, (167)

The Burg Theater in 1890, watercolor, 1910, (272)





St. Stephen's
Cathedral
in Vienna
watercolor
1910, (212)



Opposite, above:
The Belvedere Palace in Vienna
watercolor, 1911, (224)

Opposite, below:
The Opera in Vienna
watercolor, 1910–12, (193)

The Dominican Cloister in Vienna,
mixed techniques on canvas/cardboard
1910–12, (205)



Courtyard of Schubert's House in Vienna
watercolor, 1908 (?), (82)







The Franz Ring
with Parliament and Burg Theater
watercolor, 1910–12, (246)



The Votive Church in Vienna, watercolor, 1911, (252)



"Elisabeth Bridge, Vienna", watercolor, 1911, (192)



Schwarzenberg Square in Vienna
watercolor sketch, 1910, (258)





"Roma.
S. Giovanni in Laterano"
watercolor, 1910–12
(217)



Roma
San Giovanni in Laterano

Floral Arrangement, oil on plywood, 1909–13, (310)





Bouquet of Flowers in a Vase
oil on canvas, 1913, (311)



Bouquet of Carnations
watercolor
1910, (300)



Strawflowers
and Mistletoe
1909 12, (296)



Bouquet of Roses in a Three-legged Pot, oil on canvas, 1912, (301)



Carnations
watercolored drawing
1913, (303)

Opposite:
Branches of Fruit in a Yellow Vase
watercolor, 1912, (314)



Floral Studies, watercolor, 1913 (?), (304)





Mountain Chapel, watercolor, 1909, (100)



Mountain Chapel
watercolor
1923–25 (?), (547)



Village Church with Hay Shed
watercolor, 1923–25 (?), (544)

Mountains and Forest
watercolor, 1923–25 (?), (546)



Mountain Shrine
watercolor, 1923–25 (?), (545)



Following page 76:
The Main River Gate in Sulzfeld-on-the-Main,
Frankonia, watercolor, 1913 (?), (353)

Following page 77:
“Munich Asam House and Johannes Church”
watercolor, 1913, (372)



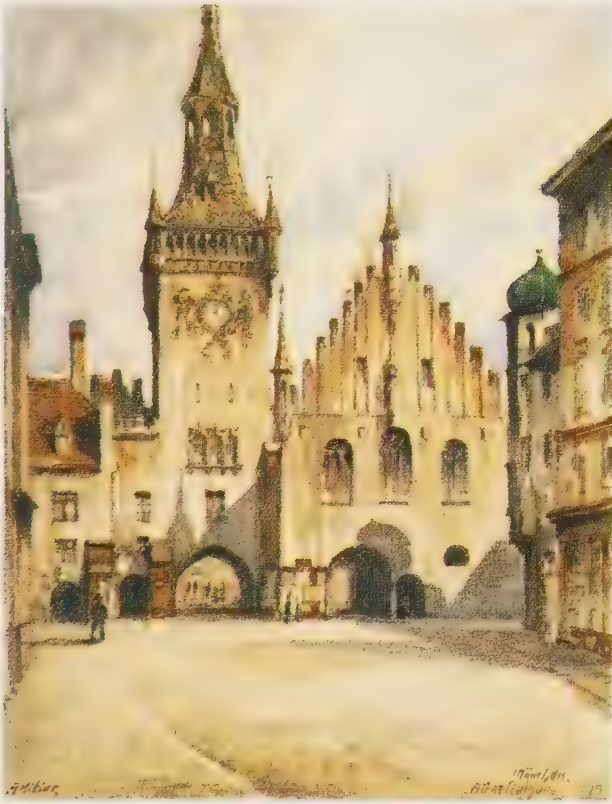






The Royal Opera in Munich
watercolor, 1914, (N 387.1)

"Munich Old City Hall"
watercolor, 1913, (391)



"Munich Old Courtyard"
watercolor, 1914, (380)





The Royal Opera in Munich
with the Max Josef Monument
watercolor, 1913 (?), (387)



The Wittelsbach Fountain
in Munich
watercolor, 1913–14, (397)

"Munich Karls Gate"
watercolor, 1914, (N 379.1)



The Maximilianeum and Maximilian Bridge
in Munich, watercolor, 1913–14, (N 390.1)



"Munich Artist's House"
watercolor, 1913, (N 397.1)



"Munich Royal Bavarian Hofbräuhaus"
watercolor, 1913–14, (N 386.1)



Opposite, above:
Cloister Ruins at Messines
watercolor, 1914, (422)

Opposite, below:
"Wychaete. In the trench Nov. 1914"
watercolor, 1914, (412)

"House with White Fence", watercolor, 1915, (447)







"Haubourdin 15.V.1916", watercolor, 1916, (458)



The Seminar Church in Haubourdin, watercolor, 1916, (459)

Kemmel Peak in Belgian Flanders, watercolor, 1917 (?), (473)



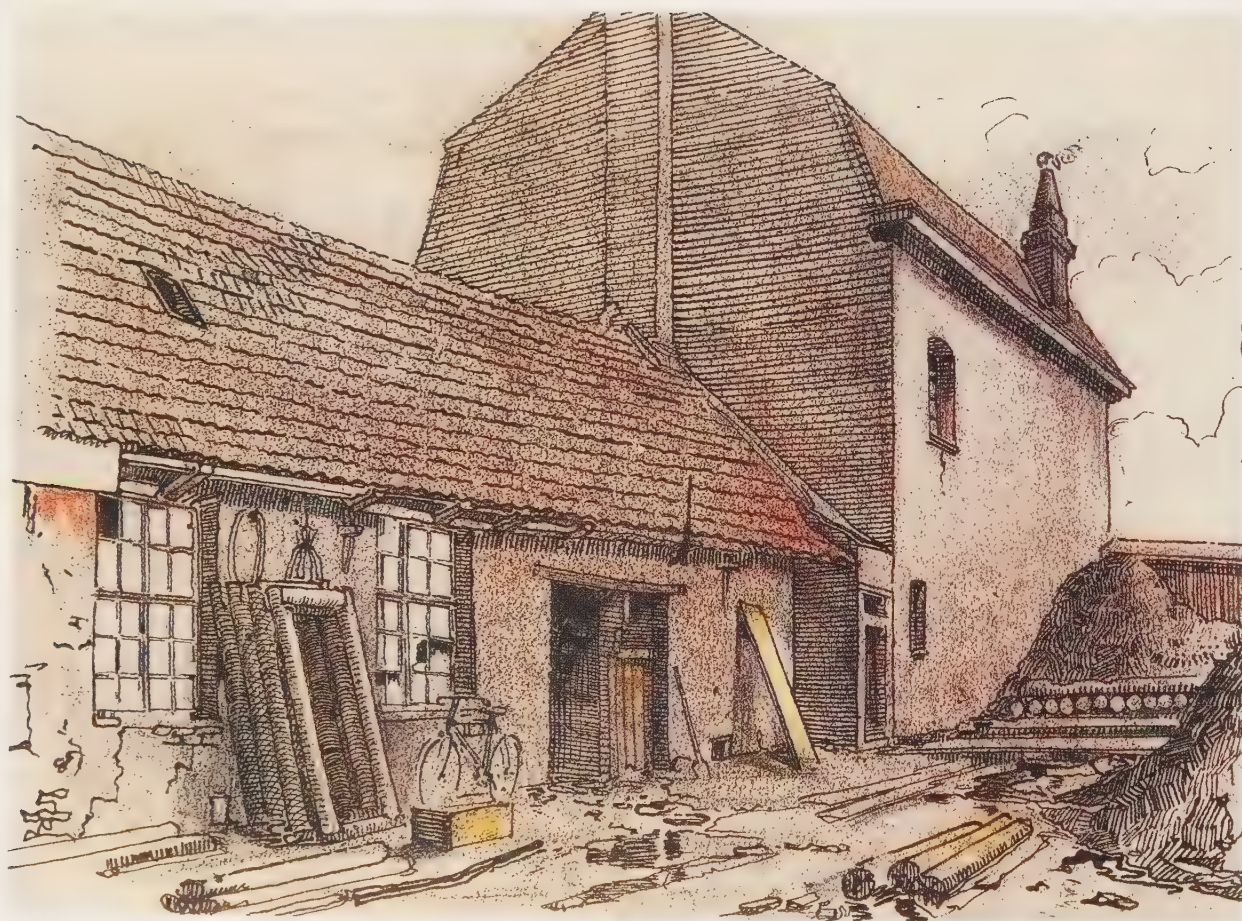


The Medical Station at Fromelles, watercolor, 1915, (446)

Village in Ruins, watercolor, 1915, (N 446.1)



Quarters in Fournes, pen and ink, 1915 (?), (441)





"Becelaire", watercolor, 1917, (469)



Southern German Church with Parish House, watercolor, 1920–25 (?), (543)

CATALOG OF WORKS

CATALOG STATISTICS

Catalog Number	Period and Location	Hitler's Age	Number of Works*	D = Drawing O = Oil W = Watercolor	Present Location**
1-16	1889-1903 Lower Austria	1-14	16	D = 14 W = 2	A = 16
17-29	1904-1906 Linz, Austria	15-17	13	D = 6 O = 1 W = 6	A = 5 E = 1 G = 2 USA = 1 U = 4
30-91	1907-1908 Linz, Vienna	18-19	62	D = 41 O = 5 W = 16	A = 5 E = 6 G = 36 USA = 3 U = 12
92-334	1909-1913 Vienna	20-24	255	D = 20 O = 21 W = 202	A = 37 E = 47 G = 30 I = 16 USA = 56 U = 69
335-408	1913-1914 Munich	24-25	84	D = 18 O = 10 W = 56	A = 1 E = 2 G = 37 I = 4 USA = 12 U = 28
409-478	1914-1918 World War I	25-29	71	D = 46 W = 25	E = 2 G = 39 USA = 6 U = 24
479-506	1919-1924 Munich	30-34	29	D = 21 O = 2 W = 6	A = 2 G = 11 U = 16
507-516	1923-1924 Landsberg	34-35	10	D = 8 O = 2	G = 6 USA = 2 U = 2
517 602	1925-1933 Munich	36-43	92	D = 75 O = 4 W = 13	E = 2 G = 85 USA = 3 U = 2
603-723	1933-1945 Berlin	44-56	132	D = 130 W = 2	G = 95 USA = 3 U = 34

*New works are included

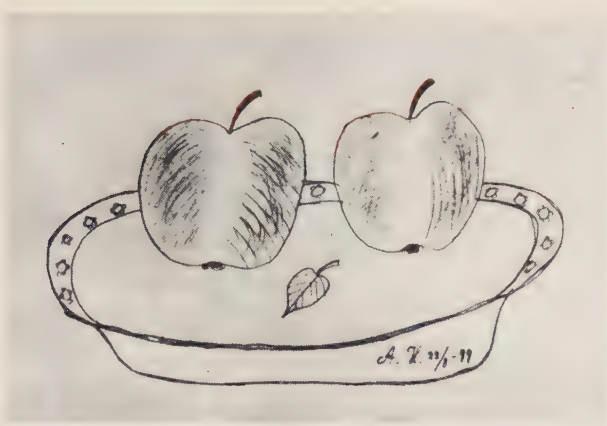
**A = Austria, E = England, G = Germany, I = Italy, USA = United States, U = Unknown

ABBREVIATIONS

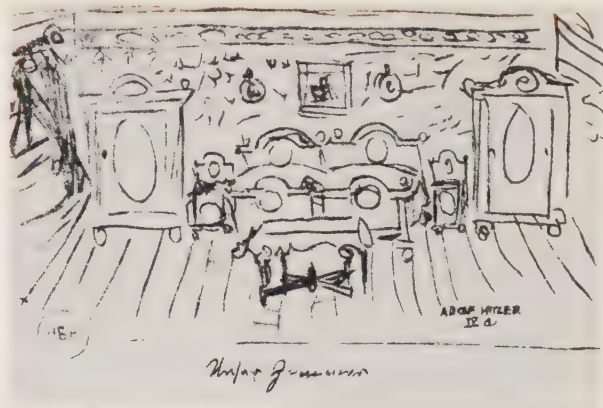
Au:	Auction	S:	Photo S-M
B:	Dr. Carl-Georg Böhne, Krefeld	SC:	State collection
BST:	Bavarian State Archives, Munich	sig:	signature
CA:	Central Archives of the NSDAP (now filed under "NS/26" in the Federal Archives)	U:	Unknown
F:	Photo credit	l.l.	lower left
FA:	Federal Archives, Coblenz, West Germany	l.m.	lower middle
H:	Hermann Historica, Munich	l.r.	lower right
J:	Peter Jahn, Vienna	u.l.	upper left
K:	Graf Klenau, Munich	u.m.	upper middle
P:	Dr. August Priesack, Munich	u.r.	upper right
PC:	Private Collection		
PR:	Billy F. Price, Houston		

COLLECTIONS

A:	Private collection, Austria
A1:	Dr. Johannes von Müllern-Schön- hausen, Vienna
A2:	Private collection, Vienna
A3:	Private collection, Vienna
D:	Private collection, West Germany
D1:	Private collection, Stuttgart (see page 14)
D2:	Former Albert Speer collection
E:	Marquess of Bath, Longleat House, England
I:	State Ministry of Culture, Italy
USA:	Private collection, USA
USA1:	Billy F. Price, Houston
USA2:	Private collection, USA
USA3:	Private collection, USA
USA4:	Keith Wilson, Kansas City



1 Two Apples
August 1899, pencil/paper, monogram and date l.r.
"A. H. 22/8 99"
PC: A; F: B



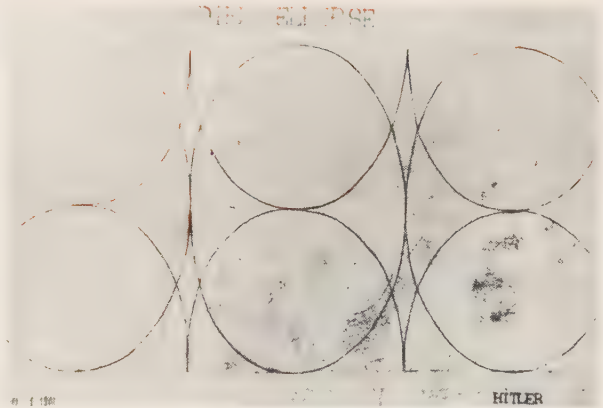
2 "Our Room" (l. m.) – 1899, pencil/paper, sig. l. r.
"Adolf Hitler IVa"; PC: A; F: P
Drawn by the 10-year-old pupil in the 4th grade.



3 "Tilly" (l. m.)
March 1900, pen and ink, 31.5 x 24.5
sig. l. r. "Hitler Adolf"
PC: A; F: FA NS 26/65 sheet 65
Not "Wallenstein" as mistakenly identified in other sources.



4 Geometric Drawings – January 1901, pencil/paper,
29 x 39; PC: A; F: FA NS 26/65 sheet 59
Text in the CA: Geometric drawing done in the lower school.
Hitler explained geometry to his fellow pupil Karl Weissen-
gruber with the sketches in the upper part of the page. Photo-
graphed by the CA from the Karl Weissengruber collection.



5 "The Ellipse" (u. m.) – January 1901, pencil/paper, 29 x 39;
sig. l. r. "Hitler", date 1.1. "11.1.1901"; PC: A; F: FA NS 26/65
sheet 60; Linz Realschule No. 14.



6
 "Kurd" (l.m.)
 11.1.1901
 pencil/paper, 39 x 29
 sig. "Hitler A"
 PC: A (as No. 4)
 F: FA NS 26/65
 154/32 sheet 64
 Reverse of No. 5



7
 Soldier of the
 Middle Ages – 1901
 pencil/paper, 39 x 29
 PC: A (as No. 4)
 F: FA NS 26/65
 sheet 63



8 Theater Scene (?), An officer before Caesar (?)
 1901–03, pen and ink, 29 x 39; PC: A (as No. 4)
 F: FA NS 26/65 sheet 61



9
 Athena (?)
 Bust with Warrior's
 Helmet – 1901–03
 wax and opaque paint
 (predominantly purple)
 27.9 x 19.7
 PC: A (as No. 4)
 F: FA NS 26/65
 sheet 62



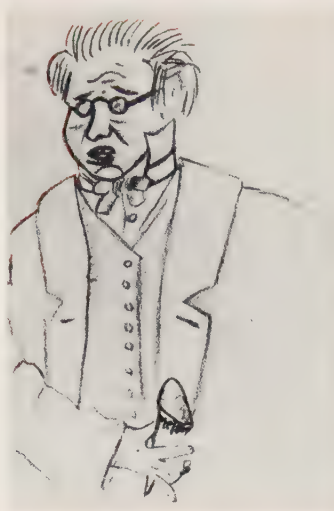
10
 "Old Castilian" (u.m.)
 1901–03
 pencil/paper, 30 x 20
 PC: A (as No. 4)
 F: FA NS 26/65
 sheet 66



11
 "Ben Ali Ba(ba)" (l.m.)
 1901–1903
 pen and ink,
 39 x 29; PC: A
 (as No. 4)
 F: FA NS 26/65
 sheet 67
 With pseudo-Arabic
 words and letters.



12
Camel Driver
1901–03
watercolor, 12 x 8
PC: A (as No. 4)
F: FA NS 26/65
sheet 68



13
Caricature
of a Teacher
1901–03
pencil/paper, 15 x 9
PC: A (as No. 4)
F: FA NS 26/65
sheet 69. On the
paper cone is the word
“pepper.”



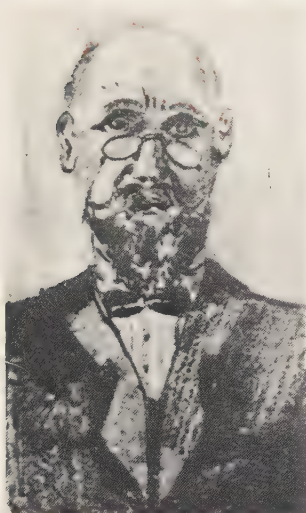
14
“Russian” (u.l.)
1901–03
pen and ink
21 x 15; PC: A; F: B



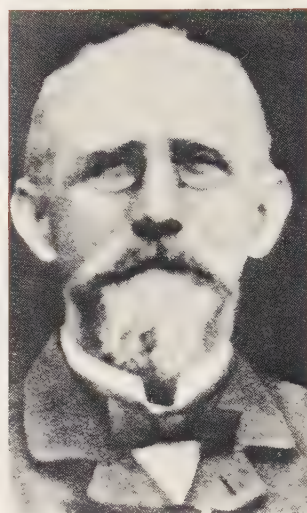
15
Study of a Head
1901–03
pen and ink
21 x 15; PC: A; F: B



16
Study of a Woman
1901–03, pen and ink
10.5 x 7.4
sig. l. r. “Hitler. A.”
PC: A; F: FA
NS 26/65 Neg. 1680/1



17
Prof. Dr. Leopold Poetsch
1904, pencil/paper, 5.5 x 3.2
PC: U
F: FA NS 26/65 Neg. 1680



17a
Professor
Dr. Leopold Poetsch,
Hitler's history and
geography teacher in
Linz 1901-1904.
F: Hugo Rabitsch in his book
"Youthful Memories of a
Contemporary Linz Pupil",
Munich 1938. The book was
quickly banned, since Hitler
wanted only his version of
the period publicized.



18 Mill and Water Wheel with Fir Trees – 1904 (?),
watercolor, 15 x 21; PC: U; F: FA NS 26/43a/46. Inscribed
below: "To Mr. Robert Werner. My dear former house friend in
memory of past years. A Hitler"
Robert Werner was not a Linz schoolmate: the dedication was
written at a later date (after 1937). Hitler gave this watercolor,
painted in class, to Robert Pionicka, whose name was officially
changed to Werner in 1934.



19 Castle in the Mountains
1904, watercolor, 10 x 16, sig. and date l.r. "A Hitler 04"
PC: A; F: P



20 Chalk Burners in the Hills
1904, watercolor, 15 x 23, sig. and date l.r. "A Hitler 04"
Au: K 1979; PC: U; F: K
Inscribed on the reverse: "The watercolor on the back came
from the estate of my father Otto Schatzker, art dealer in
Vienna I, Kölner Hofgasse 2. Otto Schatzker"



21 "Our Home in Leonding near Linz. Bought by My Father 1898 Adolf Hitler" – 1905, pencil/paper 21 x 29.7, sig. and date l.r. "Adolf Hitler 1905"; PC: D1; F: P



22
"My Mother
Linz 1905"
ink on paper
23 x 13
sig. l.r. "Adolf Hitler"
PC: USA2; F: S



23 Poem in a Guestbook
30.4.1905, pencil/paper, 17.5 x 27.5; PC: U; F: FA R43II/957
Entry in a guestbook on the Domberg peak near Steyr, from April 30, 1905. Poem written in Hitler's own hand and illustrated with two sketches.

The sketch shows a woman beating her husband.

1.

There the people sit in an airy house
Refreshing themselves with wine and beer
And eat and drink riotously
Afterwards crawl out on all fours.

2.

There they climb up high mountains
And jog along with proud faces
Then tumble down in somersaults
And cannot find their equilibrium.

3.

Then they arrive sadly at home
And quickly forget the hours
Then his wife arrives, poor man
And cures his wounds with a beating.

by
Adolf Hitler



24 Alpine Village
1905, oil on cardboard, 38 x 48, sig. and date l.r.
"Adolf Hitler 1905 Linz Humboldtstr. 31"
PC: D1; F: P

Inscribed on the reverse:

"Esteemed Mr. Augermayer. At last the promised picture for your mountain cabin. My mother said that you were waiting for the picture.
Your Adolf Hitler"



25 River Landscape – 1905, watercolor/cardboard, 11 x 19
sig. l.r. "A Hitler"; PC: A1; F: PR. Inscribed on reverse: "To my
dear mother on her saint's day. 12 August 1905"



26 The Village of Leonding – 1906, watercolor, 15.3 x 16.8,
sig. and date l.r. "Adolf Hitler 1906"; PC: E; F: J. Inscribed on
reverse: "In remembrance, your Adolf Hitler"



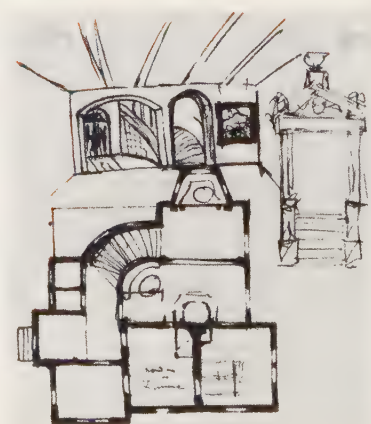
27
The Pöstlingberg
Restaurant, Linz
March 29, 1906,
watercolor, 13.8 x 8.8
l.l. "Linz 29. III. 1906"
sig. l.r. "A. Hitler"
PC: A; F: Kubizek



27a
Photo of
the Pöstlingberg
restaurant
overlooking Linz.



28 Architectural Sketch – Aug. 3, 1906, pen and ink, 15 x 21;
PC: A; F: Kubizek. Design of a villa (side elevation and interior
stairway) Hitler wanted to build for his friend Kubizek.



29
Architectural Sketch
Aug. 3, 1906
pen and ink, 21 x 15
PC: A
F: Kubizek
Floor plan and view of the entrance hall and doorway of the
villa Hitler wanted to build for his friend Kubizek.



Nos. 30–36 are from a sketchbook containing 5 pencil sketches and a watercolor with Hitler's signature, done in his earliest youth. Hitler's sister Paula gave the book to her cousin Clara Pogner, née Sailer, of Spital near Weitra, Austria.

30 Farmhouse
1907–08, pencil/paper, 15 x 21, sig. l.r. "A Hitler"
PC: U; F: J



31 Sketch of a Head
sig. l.r. "A Hitler"
PC: U; F: P



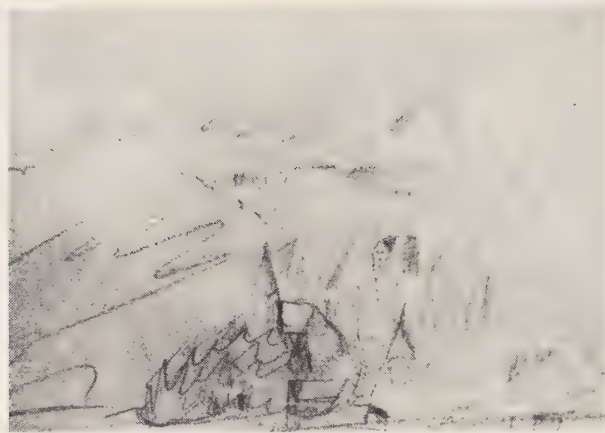
32 Flower
sig. l.r. "Hitler Adolf"
PC: U; F: P



33 Flowers
PC: U; F: P



54 Flowers
PC: U; F: P



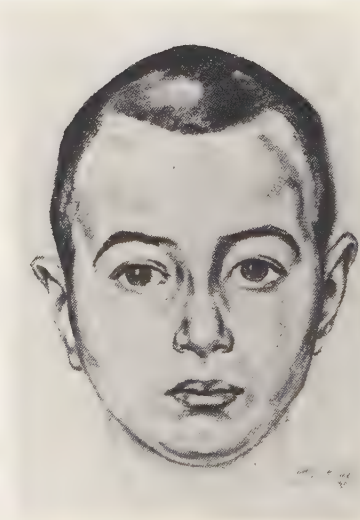
55 Landscape Sketch
PC: U; F: P



56 Flower
watercolor, sig. l.r. "A Hitler"
PC: U; F: P



57
Erna Pölzl
of Spital, Austria
1907, charcoal/paper
36 x 31.5
sig. and date l.r.
"Adolf Hitler 1907"
PC: D1; F: P
Hitler's relative,
(from a photo?)



58
Johann Pölzl
of Spital, Austria
1907, charcoal/paper
35.5 x 30.5
sig. and date l.r.
"Adolf Hitler 1907"
PC: D1; F: P
Hitler's relative,
(from a photo?)



39 Country House In a Border of Flowers
April 1907, watercolor, 8.5 x 13; PC: U; F: P
Inscribed on reverse: "To my honorable landlord Jägerhofer and wife, in remembrance. Adolf Hitler end of April 1907"

Numbers 40–43 are four of the works Hitler submitted for the entrance examination of the Vienna Academy of Fine Art's School of Painting.
Theme: "A Walk"; accompanying handwritten text:

"Adolf Hitler Candidate No. 84 September 9, 1907

Composition assignment No. 4

Theme: a walk

My four submitted drawings show nature in relation to buildings, seen during a walk.

'An Observer's Experience During a Walk'

Candidate
Adolf Hitler"



40 "A Walk"
July 1907, pencil/paper, 25.5 x 33, sig. "A Hitler"; PC: D1; F: P



41 pencil/paper, 26 x 35.5



42 pencil/paper, 22 x 33.5



43 Waterwheel
pencil/paper, 26 x 22



44 Lake and Mountain Landscape – 1907, watercolor, 12.5 x 18 sig. and date l.r. “Adolf Hitler 1907”; PC: E; F: J
Hitler submitted this for admission to the Academy in 1907, then sold it to Max Merath in Vienna. The owner declined to sell it to the NSDAP in 1938, but loaned it to Vienna Party officials.



45
Landscape
with Farmhouse
1907, watercolor
18 x 12.5
sig. l. r.
“Adolf Hitler”
PC: E; F: E
The second of
the submitted
watercolors.



46 Mountains with River – 1907, watercolor, 12.5 x 18
sig. l. r. “Adolf Hitler”; PC: E; F: J
The third of the watercolors submitted in 1907.



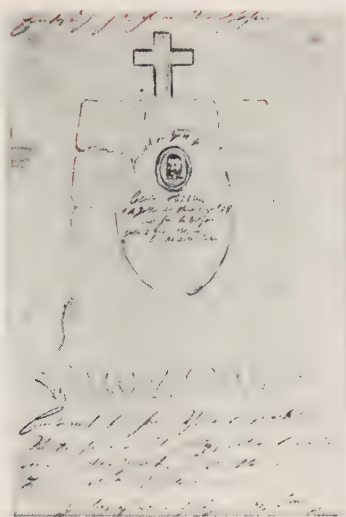
47 Above the Roofs of Linz
1907, oil/cardboard, 26 x 38; PC: USA2; F: P



48
Village with Ruins
and Gateway
1907, watercolor
19.6 x 18.8
sig. and date l. r.
“Adolf Hitler 1907”
PC: E; F: P



49 View of a City with Bridge and Figures – 1907,
watercolor, 15.5 x 24.5, sig. and date l. r. “Adolf Hitler 1907”
PB: E; F: J. Owned by a high Austrian Party official,
confirmed by Franz Korpitsch in 1968.



50 Tombstone

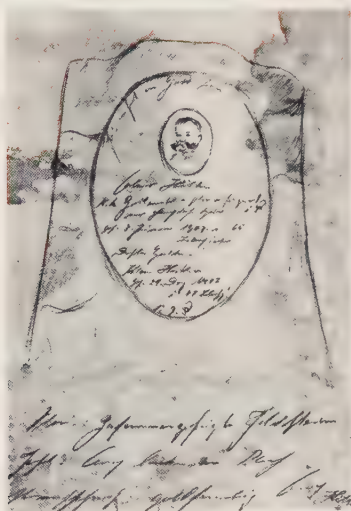
Aug. 2, 1907, pencil/paper, 21 x 13.5; PC: D1; F: P

above: "Design for Herr Landhofer" (mason?)

below: "Design for Father's tombstone.

Natural stone with a painted and lettered wooden shield.
Center a picture of deceased.

Design August 2, 1907 Adolf Hitler"



51 Tombstone

1907, pencil/paper, 26.5 x 18.5; PC: D1; F: P

Design for additional text with accompanying
handwritten remarks:

"Here rests with God

Alois Hitler

Imperial Austrian Customs Official, retired,
and householder

Died 3 January 1903 in his 65th
year

His wife

Klara Hitler

Died 21 December 1907

in her 47th year.

R. I. P. (Requiescant in pace)

Stone: cemented fieldstones

Nameplate: painted tin

Lettering: gold colored

Adolf Hitler"



52 "The New Church in Leonding near Linz"

1908, pencil/paper, 22.4 x 23.4; PC: D1; F: P

sig. and date l.r. "Adolf Hitler 1908"



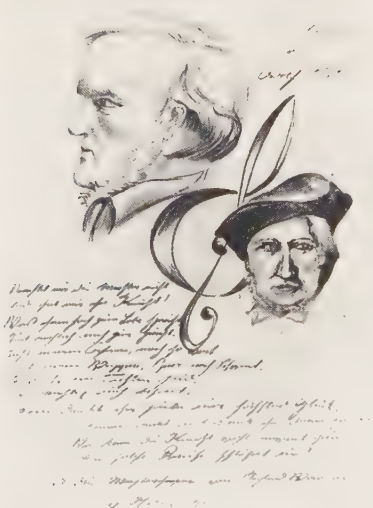
53 Theater Scene from Goethe's Era (?) – 1908, pencil/paper
22 x 36, sig. and date l.r. "Adolf Hitler 1908" PC: D1; F: P
Inscribed below: "For my friend August Kubizek"



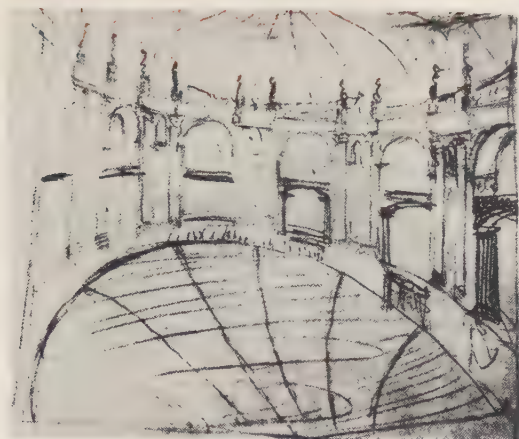
54 Theater Scene from Goethe's Era (?)
1908, pencil/paper, 22 x 36, sig. and date l. r.
"Adolf Hitler 1908"; PC: D1; F: P; Reverse of No. 53



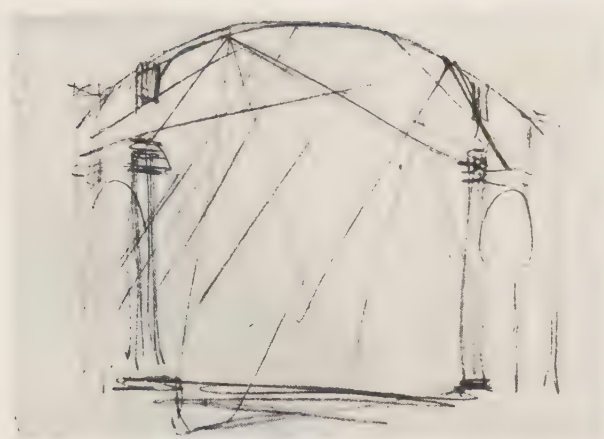
55 Theater scene (?)
1908, pencil/paper, 31 x 34, sig. and date l. r.
"Adolf Hitler 1908"; PC: D1; F: P
Inscribed below: "To my friend August Kubizek"



56 "Richard Wagner by Adolf Hitler"
1908, pencil/paper, 32 x 25; PC: D1; F: P
Wagner shown from the side and front accompanied
by 12 lines of Hans Sachs' Prize Song in "Die Meistersinger":
"Verachtet mir die Meister nicht und ehrt mir ihre Kunst,"
in Hitler's handwriting. Sig. and date l. m. "Adolf Hitler 1908".
Inscribed on reverse: "To my friend and Wagner admirer Gustl
Kubizek in 1908
Your friend Adolf Hitler"



57 Theater Design – August 1908, pencil/paper, 15 x 21, PC: A; F: Kubizek. Design for the construction of a large new concert hall in Linz (see Kubizek, p. 177).



58 Theater – August 1908, pencil/paper, 15 x 21; PC: A F: Kubizek; reverse of No. 57. Sketch of the acoustic properties of the large Linz concert hall (see Kubizek, p. 192).



59
Villa – 1908
ink drawing
21 x 15, sig. l.l.
“A Hitler”
(signature added
between 1933–1935)
PC: A; F: Kubizek
Kubizek (p. 176):
“Ink drawing of a
new villa on the
Stockbauerstrasse
in Linz that
Hitler greatly
admired”
(see Kubizek, p. 176).



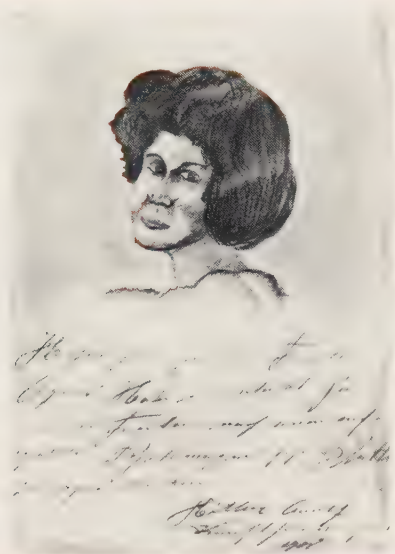
60
“Country House”
(l.l.) – 1908
pen and ink
15 x 11, sig.
and date l.r.
“Adolf Hitler
Vienna 1908”
PC: D1; F: P
Examination
composition.
Hitler received
the grade “good”
for Nos. 60–62.



61
“A Private Home”
(u.l.) – 1908
pen and ink, 15 x 11
sig. and date l.r.
“Adolf Hitler 1908”
PC: D1; F: P
Examination entry.



62
Villa – 1908
pen and ink
14.2 x 11.7,
sig. and date l.m.
“Adolf Hitler
Vienna 1908”
PC: D1; F: P
Examination entry.

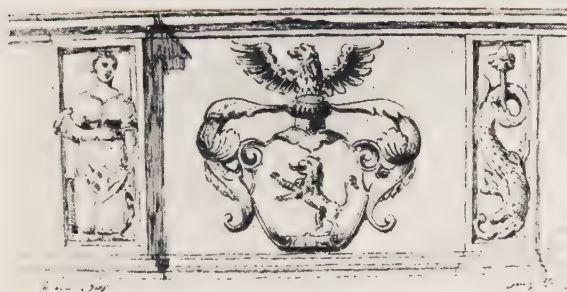


63 Portrait

1908, pencil and ink with watercolor, 23 x 16; PC: D1; F: P
 Inscribed: "Esteemed, most honorable Miss Agnes. Have taken the liberty to portray you, dear lady, in watercolors after seeing a photomagnetic plate. Adolf Hitler Art Student 1908"

Date of the accompanying letter:

"4 March 1908 in Vienna, Stumpergasse 29"

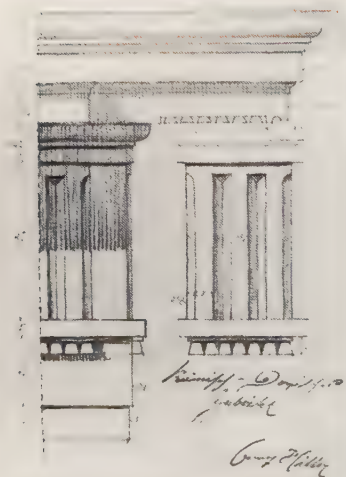


64 Coat of Arms as Wall Decoration

1908, pen and ink, 7.7 x 14.7, sig. l.r. "Adolf Hitler"

date l.l. "Vienna 1908"; PC: D1; F: P

Nos. 64-77 are study sketches.



65

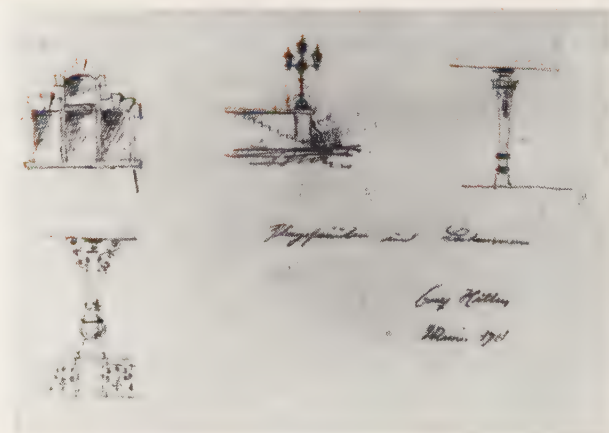
"Roman-Doric Columns" (l. r.)

1908, pencil/paper

15 x 11, sig. l. r.

"Adolf Hitler"

PC: D1; F: P



66 "Supporting Columns and Lanterns" (r.)

1908, pencil/paper, 11 x 16.5, sig. and date

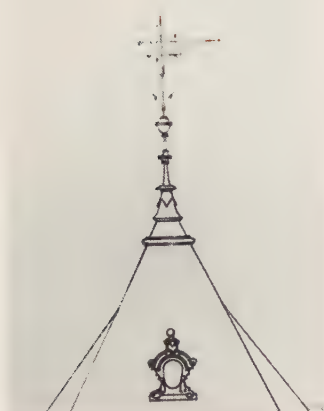
l. r. "Adolf Hitler Vienna 1908"; PC: D1; F: P



67 Houses
1908, pencil/paper, 10.9 x 17.9, sig. and date l.r.
"Adolf Hitler Vienna 1908"
PC: D1; F: P



68
Observation Tower
1908, pencil/paper
16.8 x 11.1
sig. and date l.r.
"Adolf Hitler
Vienna 1908"
PC: D1; F: P



69
Spire with Weather Vane
1908, pen and ink
18 x 11.7
sig. and date u.r.
"Adolf Hitler
Vienna 1908"
PC: D1; F: P

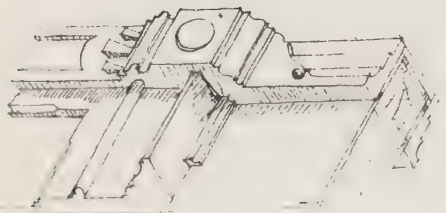


70 Mountain Village with Figure
1908, pencil/paper, 10 x 15.5, sig. and date l.r.
"Adolf Hitler 1908"; PC: D1; F: P



71
"Wanderer" (l.l.)
1908, pencil/paper
18 x 11
sig. and date l.r.
"Adolf Hitler 1908"
PC: D1; F: P

Joinings on a Door



72 "Joinings on a Door" (u.l.) – 1908, pen and ink, 11.8 x 18.3 sig. and date l.r. "Adolf Hitler 1908"; PC: D1; F: P



73 Church Interior 1908, pencil/paper, 18.3 x 11.8 sig. and date l. m. "Adolf Hitler 1908" PC: D1; F: P

Design for Doric Wall Decoration



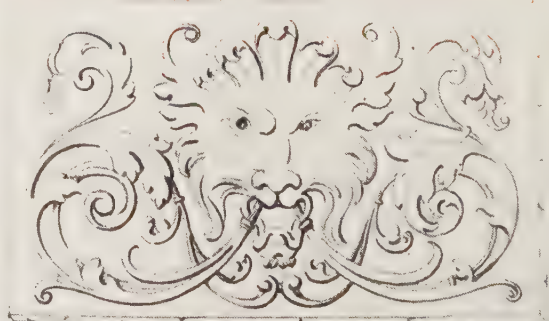
71 "Doric Wall Decoration" (u.l.) 1908, pencil/paper 11.5 x 15.5, sig. and date l.r. "Adolf Hitler 1908"; PC: D1; F: P



75 "Door Carving" (l.l.) 1908, pencil/paper, 18 x 10 sig. and date l. r. "Adolf Hitler 1908" PC: D1; F: P Door panel design with emblem for oil painting.



76 Sketch for Stucco Relief 1908, pencil/paper, 10.4 x 15.9, sig. and date l. r. "Adolf Hitler Vienna 1908"; PC: D1; F: P



77 Sketch for Stucco Relief 1908, pencil/paper, 10.4 x 15.9, sig. l. r. "Adolf Hitler" PC: D1; F: P



78 "On the Duck Pond" (l.l.)
1908, pen and ink, 14.5 x 23, sig. and date l.r.
"Adolf Hitler 1908"
PC: D1; F: P



79 "Table and Window Decorations. A Study" (reverse)
1908, watercolor, 32 x 41.5, sig. and date l.r.
"Adolf Hitler Vienna 1908"; PB: D; F: P



80
Schubert's Birthplace
in Vienna;
View of Courtyard
with Three Figures
1908 (?), watercolor
18 x 14
sig. l.l. with
monogram "A. H."
PB: E; F: PR



81
Schubert's Birthplace
in Vienna;
View of Courtyard
1908 – pencil with
light watercoloring
20.5 x 14.5
sig. and date l.r.
"A. H. 1908"
PC: USA1; F: PR
Appeared on the
market again in 1978.
Au: K 1979



82 Courtyard of Schubert's House in Vienna,
1908 (?), watercolor, 25.1 x 30.3, sig. l.r. "A Hitler"
PC: A; F: PR



83 Lake with Village
1908, watercolor/cardboard, 17 x 23, sig. l.r. "A Hitler"
PC: A1; F: PR



84
Front View of a Villa
1908, oil
11 x 33.5
sig. and date l.r.
"A Hitler 6.9.08"
PC: U; F: J



85 St. Peter's Church in Vienna – 1908 (?)
watercolor, 10.5 x 14, sig. l.l. "A Hitler"; PC: USA; F: PR
Confiscated in 1945 from the "Brown House" in Munich.



86 Lake Shore with Windmill
1908-09 (?), watercolor, 26 x 37, sig. l.r. "A Hitler"
PC: U; F: J



87 Farmhouse on a Small Lake
1908 (?), watercolor, 26 x 37, sig. l.r. "A Hitler"
PC: U; F: J



88 Mountain Village
1908 (?), watercolor, 29 x 22.2
sig. l.r. with monogram "A. H."
PC: U; F: J



89 "House in the Mountains" (reverse)
1908, oil on cardboard, 30 x 40
sig. and date l.r. "Adolf Hitler Vienna Stumpergasse 29, 1908"
PC: D1; F: PR



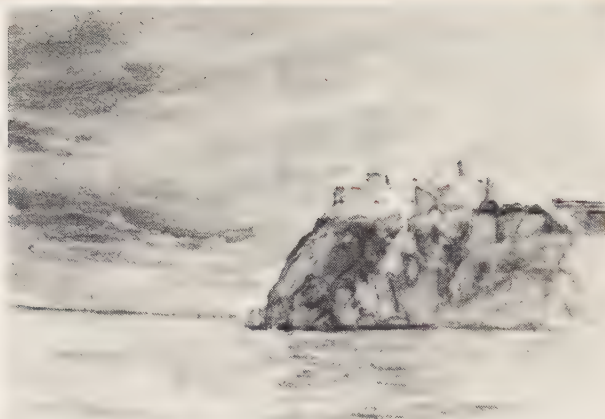
90 "Morning on a Mountain Lake"
1908, oil on plywood, 45.7 x 36
sig. and date l.r. "Adolf Hitler 1908"
PC: D1; F: PR
Inscribed on reverse: "'Morning on a Mountain Lake' partner to 'Evening in the Mountains' painted in the year 1908 in Vienna Adolf Hitler private art student'".



91 "Evening in the Mountains"
1908, oil on plywood, 45.7 x 36
sig. and date l.r. "Adolf Hitler 1908"
PC: D1; F: PR
reverse: "'Evening in the Mountains' partner to 'Morning on a Mountain Lake' painted in the year 1908 in Vienna Adolf Hitler private art student'".



92
 "My Ancestors' Village
 Döllersheim around
 1900"
 1909, oil/canvas
 35.5 x 24.5
 sig. and date l. r.
 "Adolf Hitler 1909"
 PC: D1; F: PR
 Gift to Goebbels.



93 "Utopian Fortress"
 1909, watercolor/cardboard, 18 x 25, sig. l. r. "Hitler"
 PC: A1; F: PR



94
 "Auerstein Castle"
 (reverse)
 1909, sepia/paper
 21 x 16
 sig. and date l. r.
 "Adolf Hitler 1909"
 PC: D1; F: P
 Loaned from the
 collection of Freiherr
 von Eichenhof,
 Vienna, for 1936
 exhibition.



95
 "In the Hazing
 Forest"
 (reverse)
 1909, watercolor on
 white cardboard
 15 x 10.5
 sig. and date l. r.
 "A Hitler 1909"
 PC: D1; F: P
 Loaned from the
 collection of Joseph
 Hurler, Vienna, for
 1936 exhibition.



96 Meadow Landscape with Pond and Birches
 1909, watercolor, 7.5 x 12.5, sig. and date l. l. "A Hitler 1909"
 PC: USA1; F: PR. Came from the estate of the art dealer
 Otto Schatzker in Vienna. The painting was intended as
 an insert in the high carved wooden back of a sofa.



97 Meadow Landscape with Ditches – 1909, watercolor
 19 x 24, sig. and date l. r. "A. Hitler 09" PC: U; F: Au K



98 Village with Alps – 1909 watercolor, 16 x 21, sig. and date l.l. "A. Hitler 1909"; PC: USA1; F: PR. From the "Salzburger Land" cycle, commissioned by the frame dealer Morgenstern, Vienna IX. Hitler's statement to Peter Jahn, Vienna.



99 Farmhouse on a Mountain Slope – 1909, watercolor 16 x 21, sig. and date l.r. "A. Hitler 1909"; PC: USA1; F: PR. From the "Salzburger Land" cycle. See No. 98.



100 Mountain Chapel – 1909, watercolor, 15 x 21 sig. l.r. "A. Hitler 3"; PC: USA4; F: PR. Probably painting No. 3 from the "Salzburger Land" cycle. See No. 98.



101 Castle in the Alps – 1909, watercolor, 16 x 21 sig. and date l.r. "A. Hitler 1909"; PC: U; F: P. From the "Salzburger Land" cycle. See No. 98.



102 Castle above a Cliff – 1909, watercolor, 16 x 21 sig. and date l.r. "A. Hitler 1909"; PC: U; F: P; Au: K 1980. From the "Salzburger Land" cycle. See No. 98.



103
"Bad Gastein"
(reverse)
1909, watercolor
21 x 16, sig. l.r.
"A. Hitler"
PC: U; F: P
From the
"Salzburger Land"
cycle. See No. 98.
Au: K 1980



104
Church with Bridge
1909, watercolor
20.7 x 15.5
sig. l. r. "A. Hitler"
PC: USA1; F: PR
From the
"Salzburger Land"
cycle. See No. 98.



105
Castle near
Salzburg
1909, watercolor
21 x 16, sig. l. r.
"A. Hitler"
PC: USA1; F: PR
From the
"Salzburger Land"
cycle. See No. 98.



106 Mountain Castle – 1909, watercolor, 15.5 x 21
sig. l. r. "A. Hitler"; PC: U; F: K
From the "Salzburger Land" cycle. See No. 98. Au: K



107 Mountain Village – 1909, watercolor, 22.2 x 27
sig. l. r. "A. Hitler"; PC: USA5; F: PR
From the "Salzburger Land" cycle. See No. 98.



108 Town on River in the Salzburger Land
1909, watercolor, 15.5 x 21, sig. l. r. "A. Hitler"; PC: A; F: PR
From the "Salzburger Land" cycle. See No. 98.



109 Mountain Farmhouse
1909, watercolor, 22 x 27, sig. l. r. "A. Hitler"; PC: U; F: Au K
Probably from the "Salzburger Land" cycle done in 1909.
See No. 98.



110 The Mönchsberg Tunnel in Salzburg
1909, watercolor, 35.5 x 28, sig. l.l. "A. Hitler"

PC: USA4; F: PR

Removed by an American soldier from the "Adlerhorst" in May 1945 and folded. The painting probably belongs to the "Salzburger Land" cycle. See No. 98.



111 Hitler's Family Home in Walterschlag
1909, watercolor, 14.4 x 23, sig. and date l.l. "Adolf Hitler 1909"
PC: USA1; F: PR



112 Village with Church – 1909, watercolor
14.5 x 21, sig. and date l.l. "Adolf Hitler 1909"
PC: USA1; F: PR



113 Town with Castle in Austria – 1909
watercolor, 14.5 x 23, sig. and date l.l. "Adolf Hitler 1909"
PC: A; F: PR



114 Village with Church and Wagon – 1909
watercolor, 14.5 x 23, sig. and date l.l. "Adolf Hitler 1909"
PC: A; F: PR

The pencil drawings (Nos. 115–121) were done by Hitler in 1910 and shown to his acquaintance Professor Alfred Roller, stage designer of the Vienna School of Commercial Art, and to the sculptor Panholzer, under whom he studied intensively for six months.



115
"L'Europe"
1910, pencil/paper
38 x 28.5
sig. and date l.r.
"Adolf Hitler 1910"
PC: D1; F: P



116 "Musica" (l.l.) – 1910, pencil/paper, 37 x 36.5
sig. and date l.r. "Adolf Hitler 1910"; PC: D1; F: P



117 "Jeune Amazone" (l.l.) – 1910, pencil/paper, 33.5 x 38
sig. and date l.r. "Adolf Hitler 1910"; PC: D1; F: P



118
"Camilus" (l.l.)
1910
pencil/paper
38 x 33.5
sig. and date l.r.
"Adolf Hitler
1910"
PC: D1; F: P



119
"La Vierge au
Voile"
(Virgin with Veil)
(l.l.) 1910
pencil/paper
38 x 33.5
sig. and date
l.r. "Adolf
Hitler 1910"
PC: D1; F: P



120
 "Polymnia" (l.l.)
 1910, pencil/paper
 38 x 33.5
 sig. and date l.r.
 "Adolf Hitler 1910"
 PC: D1; F: P



121
 "L'enfant Jesus"
 (l.l.) 1910
 pencil/paper
 42 x 39
 sig. and date
 l.r. "Adolf
 Hitler 1910"
 PC: D1; F: P



122 "Design for Architect Florian Müller" (l.)
 1910, pencil/paper, 30 x 20, sig. and date l.r.
 "Vienna (19)10 A. Hitler"; PC: A1; F: PR
 Architectural drawing for a villa, done for
 architect Florian Müller, Penzingerstrasse 115, Vienna XIII.
 According to a comment of Hitler, this is the only
 surviving architectural drawing from the period during which
 he helped out on a construction job. See Müllern-Schönhausen,
 p. 107.



123 "The Cemetery in Spital with My Relatives' Graves"
 (reverse)
 1910, watercolor, 14.7 x 19.2, date "1910"; PC: D1; F: P



124 Fantasy Landscape with Knight's Castle
1910 (?), watercolor, 22.5 x 32, sig. l.r. "A. Hitler"
PC: D; F: J



125 Country Road with Trees
1910, watercolor, 9 x 15, sig. and date l.r. "Adolf Hitler 1910"
PC: D1; F: P



126 Mountain Panorama – 1910, watercolor, 13.2 x 20.2
sig. and date l.r. "Adolf Hitler 1910"; PC: D1; F: P
Inscribed on the reverse: "Panorama with Village and
Mountains Adolf Hitler 1910".



127
Village Houses
with Church
1910
watercolor
18.5 x 15.5
sig. and date
l.r. "Adolf
Hitler 1910"
PC: E; F: J



128 Stream with Village – April 1910, watercolor, 9 x 16
PC: U; F: FANS 26/2059a. Copy of a painting by David Murray,
English landscape painter of the 19th century.
For Frau Pichler for use in a "decorated sofa";
both this painting and No. 129 were inlaid in a wide wooden
sofa frame.



129 Summer Evening – April 1910, watercolor, 9 x 16
PC: U; F: FANS 26/2059. Copy of a painting by David Murray.

Six watercolors (Nos. 130–135) purchased
by Frau Dümfort, Wasagasse 24/II, Vienna IX,
from the frame dealer Morgenstern, Liechtensteingasse.



130 Landscape
1910, watercolor, 18 x 25, sig. l. r. "A. Hitler"; PC: E; F: E



131 Mountain View with Lake
1910, watercolor, 18 x 25, sig. l. l. "A. Hitler"
PC: E; F: E



132 The Zeller Lake with View of Kitzsteinhorn and Zell
1910, watercolor, 18 x 25, sig. l. r. "A. Hitler"
PC: E; F: E



133 The Zeller Lake with Kitzsteinhorn and Zell
1910, watercolor, 18 x 25, sig. l. r. "A. Hitler"
PC: E; F: E



134 Mountain Lake (Königsee?) – 1910, watercolor
18 x 25, monogram l. l. "A. H."; PC: E; F: E



135 Farmhouse with Lake
1910, watercolor, 18 x 25, monogram l.r. "A. H."; PC: E; F: E



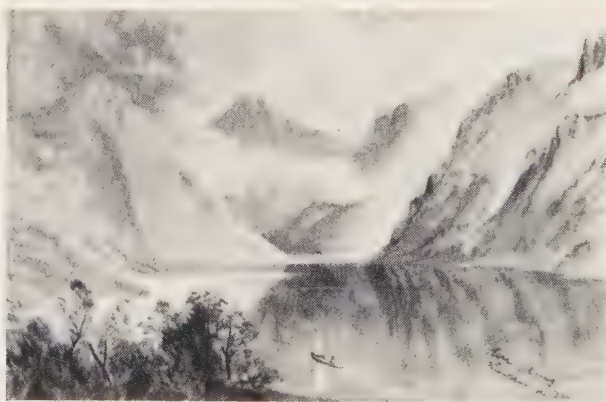
136 Landscape with Farmhouse and Lake
1910, watercolor, 17.7 x 25, sig. l.l. "A. Hitler"; PC: U; F: J



137 Mountain Landscape
1911, watercolor, 27 x 31.5, sig. and date l.l. "A. Hitler 1911"
PC: USA3; F: PR
The painting is unfinished, with pencil sketch below
(a figure on the right?).



138 "On the Königsee" – 1911 (?), watercolor
21.5 x 55.5, sig. l.r. "A. Hitler"; PC: E; F: E



139 The Königsee
1911, watercolor, 24.5 x 33.3, sig. and date l.r.
"Hitler Adolf Artist 1911"
PC: D; F: P



140 Braunau on the Inn River

1911, oil/canvas, 37 x 34, sig. and date l.l. "Adolf Hitler 11"

PC: A1; F: PR

Inscribed on reverse: "To my dear friend Franzl as a gesture of gratitude. Vienna at Christmas 1911 Adolf Hitler"

See Müllern-Schönhausen, p. 91.



141 Hitler's Parent's House in Leonding

1911, oil/canvas, 37 x 34, sig. and date l.r. "Adolf Hitler, 11"

PC: A1; F: PR

See Müllern-Schönhausen, p. 90.



142

Church Spires

in Steyr,

(Upper Austria)

1910–12, watercolor

27.5 x 19.8

sig. l.l. "A. Hitler"

PC: USA; F: J

The old (lower)

Lamberg Castle is in

the foreground.

Taken from the

Obersalzberg by an

American soldier in

World War II.



143 Lamberg Castle in Steyr, Upper Austria

1910–12, watercolor, 28 x 37; PC: E; F: J



144 The Central Square in Old Steyr
1910, pen and ink with watercolors
sig. l. r. "A. Hitler"; PC: U; F: B



145 Persenbeug Castle near Ybbs in the Wachau, Austria
1910–12, watercolor, 18 x 25, monogram l. r. "A. H."
PC: USA; F: P; Au: Hamilton 1979



146 "Greinburg in Grein o(n the) D(anube), Corner Room"
1910–12, watercolor, 26.8 x 35.6, sig. l. r. "A. Hitler"
PC: D; F: P

It is unlikely that Hitler could have painted this interior of Greinburg Castle near Linz from nature; perhaps he did this commission as a copy of a Rudolf von Alt work. Alt had painted 300 interiors of Austrian castles and palaces as a young man. With the exception of an unusually well-paid Vienna commission, perhaps No. 268, this is the only known interior by Hitler. Hitler called Rudolf von Alt (1812–1905) "my teacher", and assigned him a complete room in the planned Linz Gallery.



147 "Interior Court with Well and Stairs"
1912, ink on cardboard, 25 x 33, sig. and date
r. (below the steps) "Adolf Hitler May 1912"
PC: USA; F: S



148 Landscape with House, Trees and Shrubs – 1910
watercolor, 18 x 25, sig. and date l. r. "Adolf Hitler 1910"
PC: E; F: PR. Purchased by Franz Korpitsch, Vienna, from the
NSDAP in Austria.



149 Spitz with the "Tausend-Eimer" (Thousand Bucket) Mountain in the Wachau, Austria
1910–12, watercolor, 25.5 x 36.5, sig. l.l. "A. Hitler"
PC: U; F: J



150
Weissenkirchen
in the Wachau
1909, watercolor
38.4 x 30.7
sig. and date l.r.
"A. Hitler 1909"
PC: USA3; F: PR



151
Weissenkirchen
in the Wachau
1910 (?), watercolor
23.4 x 20.4
sig. l.r.
"A. Hitler"
PC: A3; F: J



152
The Old City of
Weissenkirchen
in the Wachau
1910 (?), watercolor
36.5 x 29.8
sig. l.r.
"A. Hitler"
PC: U; F: J



153 "Dürnstein in the Wachau"
1910–12, watercolor, 18 x 26, sig. l.r. "A. Hitler"
PC: U; F: J



154
 "Old Church
 in the Wachau"
 1911, watercolor, 28 x 20
 sig. l.l. "A. Hitler"
 PC: USA2; F: S



155
 Village in the Wachau
 1910–12, watercolor
 sig. l.l. "A. Hitler"
 PC: E; F: PR



156
 Houses in a Village
 1910–12, watercolor
 20.3 x 13.3
 monogram l.l. "A. H."
 PC: E; F: PR



157
 Village Houses
 and Shrine in
 the Wachau (?)
 1910–12, watercolor
 20 x 13, sig. l. r.
 "A. Hitler"
 PC: E; F: PR



158 The Altenburg Convent in Lower Austria – 1910–12 watercolor, 15.4 x 22.7, monogram l.r. “A. H.”; PC: E; F: E. Signed on reverse: “A. Hitler”. Originally owned by the von Trauttmansdorf family.



159
Waidhofen on the Ybbs
River in Lower Austria
1910–12
oil on cardboard
22 x 15.5, sig. l.l.
“A. Hitler”
PC: E; F: PR



160 View over the Roofs of the Neuburg Cloister – 1911 watercolor, 26.5 x 38.5, sig. l.r. “A. Hitler”; PC: A2; F: PR
The dome in the foreground clearly shows a copy of the old Imperial German crown.



161 The Neuburg Cloister on the Danube near Vienna
1911, watercolor, sig. l.r. “A. Hitler”
PC: E; F: E



162
Old City Gate
of Deutsch-Altenburg
in Lower Austria
1910–12, watercolor
sig. l. r. "A. Hitler"
PC: U; F: J



163 The Scottish Church in Vienna – 1909, watercolor
25.5 x 33, sig. and date l. r. "A. Hitler 1909"; PC: U; F: J



164
The Scottish Church
in Vienna
1910, watercolor, 59 x 44
sig. and date l. l.
"A. Hitler 1910"
PC: USA; F: J
This is a copy
of the original design
for the church,
with completed towers.



165 The Old Ferdinand Bridge in Vienna
1910–12, watercolor, 18 x 29, sig. l. r. "A. Hitler"
PC: A2; F: P

Shown to Hitler by Prof. Heinrich Hoffmann in 1942 and confirmed by Hitler as genuine.



166 "Vienna Brandstätte" (l.l.) – 1910 (?), watercolor
14.4 x 20, sig. l. l. "A. Hitler"; PC and F: Dr. Heinrich Fuchs,
Vienna. A Dr. Feingold purchased the painting directly from
Hitler in Vienna; given as gift to Frau Relly Granits; the third
owner was Heinrich Vogelsinger, foundry owner.



167 "Vienna New Market" (l.r.) 1910-12
watercolor, 14 x 20, sig. l.r. "A. Hitler"; PC: USA1; F: PR
In the original frame from the frame dealer Morgenstern,
Liechtensteingasse, Vienna IX. Au: K 1981



168 Old Ministry of War in Vienna I
1908-10, watercolor, 18 x 28, sig. l.r. "A. Hitler"
PC: E; F: E



169 The Vienna Stock Exchange on the Ring
1911-13, watercolor, 22.5 x 30.5, sig. l.r. "A. Hitler"
PC: E; F: E



170 Vienna I, the Mölkerbastei with the famous
Schubert "Dreimäderlhaus" (left center) 1911-12
watercolor, 16.5 x 22.4, sig. l.r. "A. Hitler"; PC: U; F: B



171
Old Vienna Courtyard
near St. Ulrich's Church
Burggasse, Vienna VII
1911, watercolor
27 x 19
sig. l.l. "A. Hitler"
PC: E; F: E



172
Old Vienna
Courtyard near
St. Ulrich's Church
1911-12, watercolor
27 x 20.6
sig. l.l. "A. Hitler"
PC: A3; F: PR



173
 "Vienna, St. Michael's
 Church and the
 Freilauf House" (l.r.)
 1911-12, watercolor
 25.5 x 18
 sig. l.l. "A. Hitler"
 PC: I
 F: FA NS 26/213/20
 Sold by the Viennese
 frame dealer
 Morgenstern. Owner in
 1938: Detig, a German
 collector. Exhibited in
 Florence, Italy in 1984.
 See No. 180.



173a
 An old post card view
 of the same scene.



174
 The Spanish Riding
 School with View of
 St. Michael's Church
 1910-12, watercolor
 sig. l.l. "A. Hitler"
 PC: U; F: J



175
 "Vienna 1910
 St. Michael's House"
 (l.r.)
 1910, watercolor
 25.5 x 18
 sig. l.l. "A. Hitler"
 PC: USA3; F: PR
 Inscribed on reverse:
 "Purchased on
 1.2.1911 at the frame
 dealer Schwertfeger,
 Lerchenfelderstrasse,
 Vienna".



176
 The Pötzleinsdorfer
 Church
 1910-12, watercolor
 27 x 21
 sig. l.l. "A. Hitler"
 PC: E; F: E



177 Old Vienna, Ottakringerstrasse with
 "10er Marie", a Heurigen Tavern - 1910-12, watercolor
 18 x 26, sig. l.r. "A. Hitler"; PC: E; F: J -
 Crown Prince Rudolf frequented this pub and Hitler lived
 not far away in the Wurlitzergasse men's hostel, in 1909.



178 The Caroline Gate in Vienna
1910–12, watercolor; PC: USA; F: PR



179 "The New Gate in Old Vienna" (l.r.) – 1910–12
watercolor, l.l. monogram "A. H."; PC: U; F: P; Au: Hamilton
1979



180 "The Scotch Gate in Old Vienna 1859" (l.r.)
1910–12, watercolor, 20 x 15.2, monogram l.l. "A. H."
SC: I; F: HA

The painting was done around 1911 after an old print. Inscribed on the reverse: "The picture was framed by S. Morgenstern, Liechtensteinstrasse 4, Vienna IX. Last owner: locksmith Prager, Florisdorf, Vienna. 17. 8. 38. (signed) Sch. Str." (Schulte-Strathaus, member of the Rudolf Hess staff, responsible for the NSDAP Central Archives and actively involved in the search for Hitler paintings.) One of the watercolors brought by Gerda Bormann, wife of Martin Bormann, to Bolzano, Italy, when she fled the Obersalzberg at the end of World War II. The twenty paintings that were saved and kept in Italy since 1945 were placed on exhibit in the Palazzo Vecchio in Florence, in Juli 1984.



181 The Rotenturm Gate ("Red Tower")
1911, watercolor, 14 x 21, sig. l.r. "A. Hitler"
PC: E; F: E



182 "The Rotenturm Gate from the City Side" (l.l.)
1910–12, watercolor, 18 x 28, sig. l. r. "A. Hitler"
PC: U; F: FA NS 26/2060. Owner in 1938: Detig.



183 The Rotenturm Gate from the City Side
1910–12, watercolor, monogram l.l. "A.H."
PC: U; F: FA NS 26/43a/41



183a The Rotenturm Gate, 19th century print.



184 The Werder Gate in Old Vienna
1910–12, watercolor, 21 x 22.5, sig. l. r. "A. Hitler"
PC: A2; F: A2



185
The Minorite Church and
Minorite Square,
Vienna I
1910–12, watercolor
26 x 22.5
sig. l.l.
"A. Hitler"
PC: E; F: PR



185a
Postcard photo of
the Minorite Church.



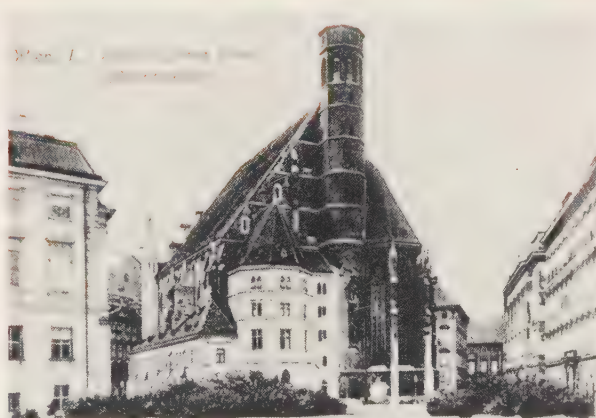
186
The Minorite Church
in Winter
1910–12, watercolor
30 x 21
sig. l.l. "A. Hitler"
PC: E, F: E



187
The Minorite Church in Vienna
1910, watercolor
29.9 x 22.2
monogram l.r.
"A. H."
PC: U; F: J



188
The Minorite Church in Vienna
1909 (?), watercolor
PC: D; F: P
Gift to Albert Speer.
Speer later gave it to
Joachim Fest, the
German historian.



188a The Maria Schnee Church
(Minorite Church) – postcard ca. 1910

"The Minorite Church was a rewarding
and easily sold Viennese subject" (Hitler to Peter Jahn)



189
Side View of the
Minorite Church in
Vienna.
1910–12, watercolor
28.5 x 19.3
sig. l. r. "A. Hitler"
PC: A2; F: A2
Rear of the
Chancellor's Office
on one side and the
Dietrichstein Palace
on the other.



190 The Minorite Church, Minorite Square
and Liechtenstein Palace in Vienna – 1910–12
watercolor, 28 x 35, sig. l. r. "A. Hitler"; PC: U; F: J



191 Old Vienna with Karls Church, Vienna River
and the Hero's Bridge
1910–12, watercolor, 24 x 32, sig. l. l. "A. Hitler"
PC: USA; F: J. The bridge sculptures were
later removed to the City Hall.



192 "Elisabeth Bridge, Vienna" (l. r.)
1911, watercolor, 14 x 20, sig. l. l. "A. Hitler"
PC: USA1; F: PR
Two letters from Heinrich Hoffmann
(Oct. 14 and 28, 1938) indicate that Hitler
wanted to buy this painting for RM 3,500 at an
exhibition.
Documents: FA NS 26/213/14



193 The Opera in Vienna – 1910–12, watercolor
19 x 26, sig. l. r. “A. Hitler”; PC: USA4; F: PR



194 The Opera on the Ring, Vienna
1913 (?), watercolor, 29 x 39.5, sig. l. l. “A. Hitler”
PC: U; F: P



195
Corner of the
Vienna Opera
with Figures
1911 (?), watercolor
30 x 24.5
sig. l. l. “A. Hitler”
PC: U; F: J



196
“Design: Figure for the
Vienna Opera. Main Facade” (l.)
sig. and date l. r.
“Hitler Adolf 1912”
PC: D1; F: P



197 “Balle Square”
1910–12, watercolor, 18.5 x 25, sig. l. l. “A. Hitler”
PC: A2; F: A2



198 The Dominican Cloister Church – 1910, watercolor
26 x 31.5, sig. and date l. r. “A. Hitler 1910”
PC: U; F: J



199 "Courtyard of the Holy Cross" (l.l.)
1912, watercolor, sig. and date l.r. "A. Hitler 1912"
PC: U; F: B
Owner in 1938: Detig.



200 The Courtyard of the Holy Cross
1910, pen and ink with light watercoloring, 21 x 14.5
sig. and date l.m. "A. Hitler 1910"
PC: USA1; F: PR



200a The Courtyard of the Holy Cross in Vienna
1910, watercolor, 14.8 x 10.5, sig. l.r. "A. Hitler"
PC: U; F: Dr. Heinrich Fuchs, art gallery owner in Vienna.



201 "Courtyard of the Holy Cross in Old Vienna" (l. m.)
1910–13, watercolor, 18 x 25, monogram l.l. "A. H."
PC: U; F: FA NS 26/2060a. Owner in 1938: Detig.



202 View over the Roofs of Vienna toward the Church
of the Holy Cross – 1910–12, watercolor, 25 x 30; PC: U; F: B



203
"The Dominican
Cloister" (l. r.)
1910–12, watercolor
24 x 14, sig. l.l.
"A. Hitler"
PC: U
F: FA NS 26/43a/26



204
"The Dominican Cloister
in Vienna"
in Winter (l. m.)
1910–12, watercolor
29.1 x 19
monogram l.l. "A. H."
PC: U
F: FA NS 26/43a/25
Previous owner listed
in CA: Reiner.



205
The Dominican
Cloister in Vienna
1910–12
mixed techniques
on canvas/cardboard
26.2 x 17.4
sig. l.r. "A. Hitler"
PC: A3; F: PR



205a
The same scene:
copy of a watercolor
by Pöttinger.



206
 "Old Vienna.
 Stock-im-Eisen
 Square" (l.r.)
 1910–12, watercolor
 monogram l.l. "A. H."
 PC: A2; F: P

Purchased by the Krischey family in Vienna in 1913. Prof. Heinrich Hoffmann showed this painting and No. 165 to Hitler in 1942, and Hitler "was happy to confirm the authenticity of his youthful work" (Hoffmann, 1951).



207 View from Stock-im-Eisen Square
 toward St. Stephen's Square, Vienna
 1910–12, watercolor, 18.7 x 26.6, sig. "A. Hitler"; PB: U; F: B



207a Copper engraving by C. Schütz
 of the Stock-im-Eisen Square.



208
 View above the Roofs
 of Vienna toward
 St. Stephen's Cathedral
 1910–12, watercolor
 35.5 x 27.5
 sig. l.l. "A. Hitler"
 PC: U; F: P
 This picture was
 bought by the art
 dealer Loibl from the
 frame dealer
 Landsberger in
 Favoritenstrasse,
 Vienna's 4th District,
 and remained in his
 and his daughter's
 possession until March
 1968. They lived at
 Favoritenstrasse 2/2.



209
 St. Stephen's
 Cathedral in Vienna
 1910, watercolor
 32.1 x 24.6
 sig. and date l.r.
 "A. Hitler 1910"
 PC: USA3; F: J



210
St. Stephen's Cathedral
in Vienna with Figures
1910 (?), watercolor
24.6 x 16.5
PB: E; F: P
Cut off on the lower
edge, thus only half the
signature is visible.



210a
St. Stephen's Cathedral
and Square in Vienna.
Watercolor by Rudolf
von Alt, done in 1880
and probably used by
Hitler for his copy. F: P



211
St. Stephen's
Cathedral – the
north side with
unfinished tower
1910–12
watercolor
46 x 34.5
sig. l. r.
"A. Hitler"
PC: U; F: J



212
St. Stephen's Cathedral
Seen from the Stock-im-
Eisen Square
1910, watercolor
46.8 x 31.6
sig. and date l. r.
"A. Hitler 1910"
PC: USA3; F: PR



213
St. Stephen's
Cathedral in Vienna
1912, oil/cardboard
36 x 27.5
sig. and date l. r.
"A. Hitler 1912"
PC: A; F: PR
On the reverse
side is the stamp
of frame dealer
Morgenstern: the
present owner's
grandmother lived
around the corner
from the dealer,
from whom she
bought the painting.



214
The Matterhorn
1912
oil/canvas
35 x 28
sig. and date
l. r. "Adolf
Hitler 1912"
PC: D1; F: PR



215 Old Roman Landscape
(ruins of a temple and Roman bath)
1910–12, watercolor, 26 x 37, sig. l.r. "A. Hitler"; PC: D; F: J



216 Old Roman Landscape (ruins of an aqueduct)
1910–12, watercolor, 26 x 37, sig. l.r. "A. Hitler"
PC: D; F: J



217 "Roma S. Giovanni in Laterano" (l.r.)
1910–12, watercolor, 25.2 x 34.5, sig. l.l. "A. Hitler"
PC: A2; F: A2



218
"Vienna, Erdberger
Church" (l.l.)
1910–12, watercolor
27.5 x 19.5
sig. l.r. "A. Hitler"
PC: E; F: J



219
"Parish Church
Ober St. Veit" (l.r.)
1909–10, watercolor
27.5 x 19.5
sig. l.l. "A. Hitler"
(faded)
PC: USA1; F: PR



220
The Alser Church
(Church of the
Holy Trinity)
1910–12, watercolor
24 x 18
sig. l.r. "A. Hitler"
PC: U
F: FA NS 26/213/22
Three versions of
this subject were
registered in the CA
in 1938, owned by
Greiner (this
painting), Holler and
Retschay.
Gift from a patient
to Prof. Dr. Gottfried
Holler (testimony
given May 9, 1938).



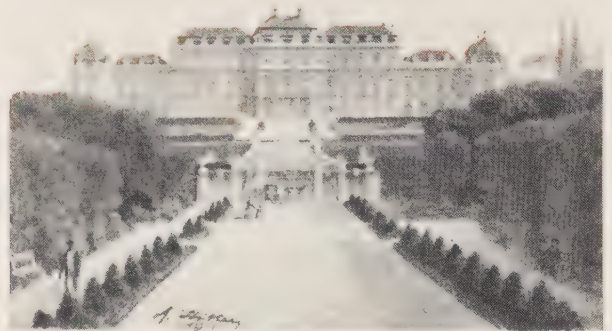
221 The Gloriette in Vienna's Schönbrunn Park – 1911, watercolor, 17.3 x 26.5 sig. l.l. "A. Hitler"; PC: E; F: E



222 The Gloriette in Vienna's Schönbrunn Park – 1910–12, watercolor, 21 x 27.5 sig. l.r. "A. Hitler"; PC: E; F: J



223 The Gloriette 1910–12, watercolor, 18 x 28, sig. l.r. "A. Hitler" PC: U; F: P



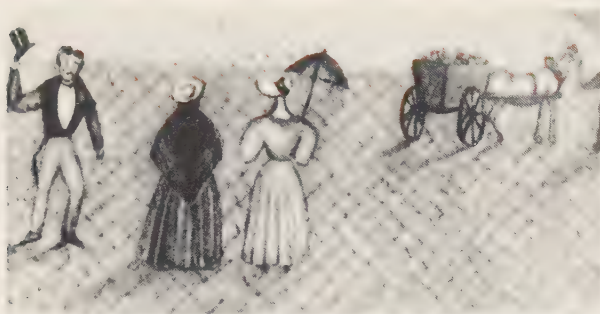
224 The Belvedere in Vienna (Palace of Prince Eugen of Savoy) – 1911, watercolor, 15.7 x 25.5, sig. and date l.m. "A. Hitler 1911"; PC: USA1; F: PR
On the reverse is the stamp of frame dealer Morgenstern: the previous owner's grandmother lived around the corner from the dealer's shop.



225 "The Auersperg Palace" (l.r.) 1912 (?), watercolor 20.3 x 27.6; sig. l.l. "A. Hitler"; SC: I; F: FA NS 26/213/18
Repurchased by the NSDAP on June 29, 1938, for RM 4,000.



226 "Vienna. Auersperg Palace" (l.r.) - 1912 (?), watercolor 18.5 x 27, monogram l.l. "A. H."; SC: I; F: FA NS 26/213/13
Repurchased by the NSDAP on June 19, 1938, for RM 4,000.



227 Figures

1909–12, 7 x 13

Details from the watercolor painting “Kärntner Gate Theater”
(now lost).

PC: U; F: P; Former owner: Detig.



228

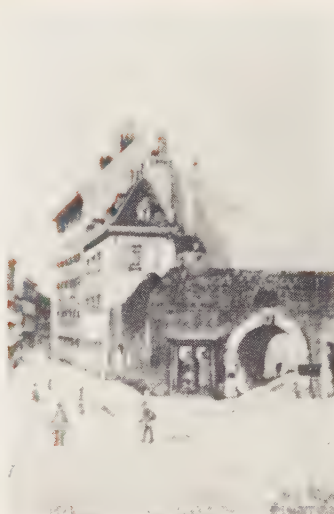
“Old Vienna Hofburg
with Old Entrance 1890”
(l.r.)

1911–12, watercolor
29 x 19

monogram l.l. “A. H.”

PC: U; F: P

Owner in 1938: Detig.



229

“Old Vienna
Fischer Gate” (l.r.)
1911–12, watercolor
29 x 19

monogram l.l. “A. H.”

PC: U; F: P

Owner in 1938: Detig.



230 “Housing of the Imperial Railway”
apartments for railroad workers)

1910–12, watercolor, 24.8 x 38.7; PC: U; F: B



231 The Karls Church in Vienna
1907, watercolor
30 x 25
sig. and date l. r.
"A. Hitler 1907"
PC: U; F: K
This painting was purchased from a Viennese salesman in 1939 through help from the film star Hans Moser. Evaluated in the Reichs Chancellery by Hitler and Heinrich Hoffmann. The NSDAP

offered to exchange the painting for an old master. Returned after Hitler's intervention. Au: K 1979



232
Karls Church
1910 (?), watercolor
25.9 x 17.5
sig. l. r. "A. Hitler"
SC: I; F: P
(CA Neg. 2060/1, not in the FA)



233
Karls Church
after a Shower
1910 (?), watercolor
28 x 21
sig. l. r.
"A. Hitler"
PC: E; F: PR



234
Karls Church
in Vienna
1910, watercolor
40.5 x 29.5
sig. and date l. l.
"A. Hitler 1910"
PC: USA1; F: PR



235
Karls Church
1910, watercolor
39 x 28
sig. and date l. r.
"A. Hitler 1910"
PC: E; F: E



236
"Karls Church"
(l. r.)
1910 (?)
watercolor
sig. l. l.
"A. Hitler"
PC: U
F: FA NS 26



237
The Karls Church
in Vienna
1910–12
pen and ink,
lightly watercolored
24.5 x 20.5
sig. and date l. r.
“A. Hitler 1911”
PC: A; F: PR
On the reverse
is the stamp
of frame dealer
Morgenstern: the
previous owner’s
grandmother lived
around the corner
from the dealer’s
shop.



238 The Karls
Church in Vienna
1912, oil/cardboard
36/27, sig. and
date l. l.
“A. Hitler 1912”
PC: A; F: PR
Probably the second
of a pair with
No. 213.
On the reverse
is the stamp of frame
dealer Morgenstern
(see 237).



239
The Karls Church
in Vienna
1909, watercolor
15 x 9.5
sig. l. l. “A. Hitler”
PC: D; F: P
Probably a preliminary
study for No. 240.
Au: K



240
The Karls Church
in Vienna
(seen from the east side)
sig. and date l. r.
“A. Hitler 1912”
PC: E; F: E
Owned by Peter Jahn
1937–41 in Vienna.
NSDAP pressure forced
Jahn to give up the
painting.



241
The Karls Church
in Vienna (from the
rear)
1911, watercolor
36.5 x 25
sig. l. r. “A. Hitler”
PC: E; F: J



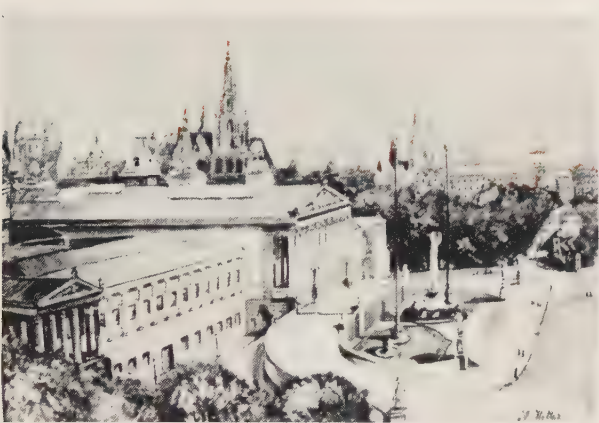
242 The Karls Church in Vienna with Horsedrawn Tram
1910–12, watercolor, 22 x 28, sig. l. r. “A. Hitler”
PC: U; F: J



243
The Karls Church
in Vienna
1910–12, watercolor
30.7 x 22.5
monogram “A. H.”
PC: U; F: J



244 The Karls Church in Winter
1912, watercolor, 29.5 x 41, sig. and date l. r. “A. Hitler 1912”
PC: USA; F: PR



245 View of the Parliament, with City Hall,
University and Votive Church – 1910–12
watercolor, 22 x 35, sig. l. r. “A. Hitler”; PC: E; F: E



245a Parliament and City Hall in Vienna (postcard)



246 The Franz Ring with Parliament and Burg Theater
1910–12, watercolor, PC: E; F: E
Painted after the color postcard that Hitler sent
his friend Kubizek in 1906 (see Kubizek, p. 16).



246a The Franz Ring with Parliament and Burg Theater
in Vienna (postcard)



247 The Parliament in Vienna
1912 (?), watercolor, 26 x 41.3, sig. l. r. "A. Hitler"
SC: I; F: P and FA NS 26/213/1
An early version. First recorded owner: Frau Pichler.
Purchased by the NSDAP on May 6, 1938 for RM 8,000.



248 The Parliament in Vienna
1912, watercolor, 26.5 x 41.6, sig. l. r. "A. Hitler"
SC: I; F: P and FA NS 26/43a/34
Purchased by the CA of the NSDAP in May 1938
for RM 5,000.– from Franz Feiler of Innsbruck.



248a The Parliament in Vienna
(formerly the Reichsraths Palace)



249 The Vienna City Hall
1911, watercolor, 41.5 x 39.5 oval, sig. l. m. and dated
"A. Hitler 1911"; PC: USA1; F: PR



250 The New Vienna City Hall
1913, watercolor, 20.3 x 23.5, sig. l. l. "A. Hitler"
SC: I; F: P and FA NS 26/213/12



251 The Votive Church with Figures
1910–12, watercolor, 15.5 x 11.5,
sig. l. m. in large letters "A. Hitler"; PC: E; F: P
Originally owned by a family living in Vienna IX,
not far from the Morgenstern shop.



252 The Votive Church
1911, watercolor, 22.5 x 16, sig. and date l.l. "A. Hitler 1911"
PC: USA1; F: PR



253 The Votive Church
1911, watercolor, 35.5 x 27.5, sig. and date l.l. "A. Hitler 1911"
PC: U; F: J



254 "VI (District?) Ratzenstadl Magdalenenstr. 74"
1909–12, watercolor, 16.5 x 23, sig. l.r. "A. Hitler"
PC: E; F: E. The so-called "rat's shed", an old Vienna landmark.



255 The Ratzenstadl in Vienna
1909–12, watercolor, 18.5 x 28.5, sig. l.r. "A. Hitler"
With notation "Magdalenenstr. 74"; PC: E; F: E



256 "Vienna Ratzenstadl" (l.r.)
1910, watercolor, 13 x 18, monogram l.l. "A. H."
PC: E; F: E



257 "Old Vienna Ratzenstadl" (l.r.) – 1909–12, watercolor
25.5 x 34.5, sig. l.l. "A. Hitler"; SC: US Army Center of Military
History; F: PR. Purchased in Vienna by Prof. Heinrich
Hoffmann during World War II; taken from him without
compensation in May 1945. Presently held by the US Army
in Alexandria, Virginia.



258 Schwarzenberg Square in Vienna
1910, watercolor sketch, 19.5 x 33.5, sig. and date
l.l. "Adolf Hitler Vienna 1910" l.r. "M1" (probably Muster 1,
or sketch 1); PC: USA1; F: PR; Au: K 1981

Inscribed on reverse: "For Mr. Altenberg, Vienna, IV District
Favoritenstr. 8, art dealer and frame maker. Sketch for 3
watercolors of the Schwarzenberg Square" (l.)



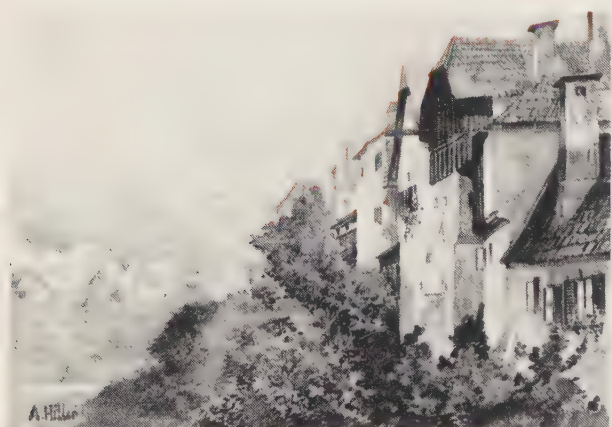
259 "Vienna, Kaunitzberg!" (l.l.) – 1909–12, watercolor
sig. l.l. "A. Hitler"; PC: U; F: FA NS 26/43a/2
The owner in 1935 was Director Dr. Naumann, Mariahilfer
Strasse, VI District of Vienna.



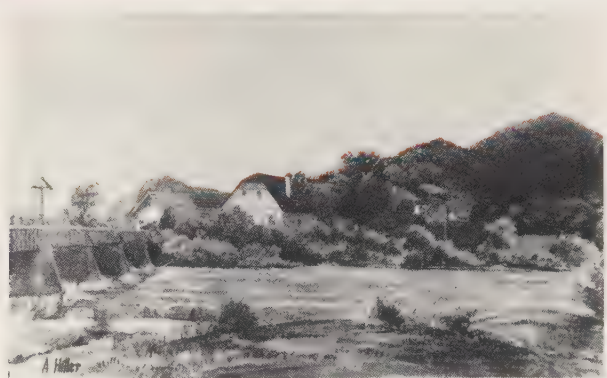
259a Vienna VI, Kaunitzgasse 13–25,
photo taken around 1900.



260 The Main Street of Graz (Steiermark, Austria)
1909–10, watercolor, 24 x 17, sig. l.r. "A. Hitler"
PC: E; F: E
Hitler painted this during his stay at the Männerheim
(men's hostel) in Wurlitzergasse, Vienna XVI. It was bought by
a master glazer who lived nearby, and is one of the two known
watercolors of Graz.



261 Village on a River Bluff
1909–10, watercolor, 16 x 23, sig. l.l. "A. Hitler"
PC: E; F: PR. Sold in Morgenstern's Vienna shop.



262 Farm Houses and Bridge on the Ybbs
(tributary of the Danube, in Lower Austria)
1910–12, watercolor, 15.2 x 24.2, sig. l.l. "A. Hitler"
PC: E; F: PR



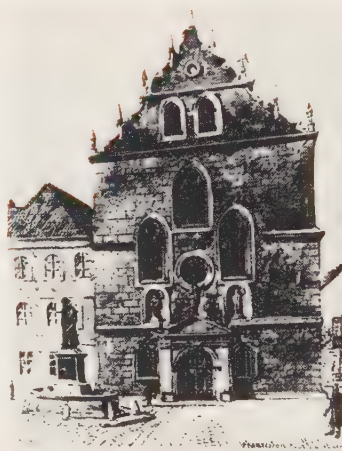
263 "Penzing – St. Rochus Chapel 1912" (l.r.) 1912, watercolor, 38.5 x 25.5 sig. l.l. "A. Hitler" PC: USA1; F: PR In the original frame from the art and frame dealer Jacob Altenberg of Vienna. Accompanied by a letter from Altenberg, dated 1934, stating he bought this painting personally from Hitler. Both this painting and No. 264 were processed by the NSDAP Central Archives in 1958. Documents under FA NS/43a/5 Au: K 1981



264 "Vienna 1912 I. B (District) St. Ruprechts Church" (l.r.) 1912 watercolor, 37 x 28, sig. l.l. "A. Hitler" PC: USA1; F: PR In the original frame from the art and frame dealer Jacob Altenberg of Vienna. An accompanying letter from Altenberg, dated 1935, states he personally bought the painting from Hitler in 1912. FA NS 26/43a/8 Au: K 1981



265 "Old St. Ruprechts Church in the Inner City of Vienna" (reverse) 1912–13, oil on wood 19 x 16 monogram l.l. "A. H." PC: E; F: J



266 "Vienna Franciscan Square with Monument" (l.r.) 1910–13, watercolor 14.5 x 10 monogram l.l. "A. H." PC: U; F: FA NS 26/213/19



267 The Moses Fountain on the Franciscan Square – 1910–13, watercolor 14.7 x 10, sig. l.r. "A. Hitler"; PC: U; F: J



268 Interior of the Franciscan Church in Vienna I – 1912, watercolor, 49.7 x 46.5, sig. and date l.l. "A. Hitler 1912"; PC: U; F: J. This catalogue contains only two interiors by Hitler: this one, probably done on commission for Morgenstern, and No. 145.



269 St. Michael's Square with the Old Burg Theater
1906, watercolor, 36.5 x 46, sig. and date l.l.
"Adolf Hitler 1906"; PC: E; F: E



270 "Vienna. Burg Theater" (l.r.)
1910-12, watercolor, 14.2 x 20, sig. l.l. "A. Hitler"
SC: I; F: FA NS 26/213/15



270a St. Michael's Square with the Old Burg Theater
around 1850. Watercolored pastel print by Sandmann, done
after a watercolor by Rudolf von Alt.



271 "Old Vienna, St. Michael's Square with Burg Theater"
(l.r.)
1910, watercolor, 19.9 x 27.8, sig. l.l. "A. Hitler"
PC: U; F: J



272 "Burg Theater 1890" (l.m.)
1910, watercolor, 20 x 29, sig. and date l.l. "A. Hitler 1910"
PC: USA1; F: PR



273 Old Vienna, St. Michael's Church with Old Burg Theater
1910-12, watercolor, 26.5 x 37, sig. l.l. "A. Hitler"; PC: U; F: J
Probably done after an engraving by Schütz-Ziegler.



274
The Meat Market and
former Reichenberger
Restaurant (on the right)
Vienna
1910–12, watercolor
23 x 16.7
sig. l.l. "A. Hitler"
PC: A2; F: A2



274a
The same view in
1970; the Griechen-
beisl Restaurant on
the right.



275
Old Viennese House with
Court; above left, the
Steeple of St. Ulrich's
Church.
1910, watercolor
31 x 21.3, sig. and date
l.r. "A. Hitler 1910"
PC: U; F: J



276
"The Anna Weinstüberl"
(l.l.)
1909, watercolor
28.5 x 19, monogram and
date l.r. "A. H. 10. 8. 09"
PC: A2; F: A2

The owner of this small wine house and restaurant often gave Hitler free meals: he repaid her by painting this picture from life. The present owner saw it in a junk shop nearby a few years ago, bought it, and discovered the initials and title when he removed the watercolor from its frame.



277 Grinzing in Old Vienna – A Wine House
1910, watercolor, 22 x 33.5, sig. and date l. r.
“A. Hitler 1910”; PC: USA5; F: PR



278 Street in Old Ottakring, Vienna
1909–12, watercolor, 18 x 26, sig. l. l. “A. Hitler”
PC: U; F: J. In the center: Kati Musil’s wine house.



279 Street in Grinzing, Vienna
1909–12, watercolor, 29 x 38, PC: U; F: J



280
Favoritenstrasse,
corner of
Neumannstrasse,
in Vienna IV
1909–12
watercolor
13.7 x 11.4, sig.
l. r. “A. Hitler”
PC: U; F: J
The Altenberg art
and frame shop
where Hitler sold
his paintings was
located here:
Peter Jahn found
Hitler paintings
here when commis-
sioned to search for
them in 1938.



281
Entrance to Old
St. Peter’s Church
1909–12, watercolor
23 x 17.3
sig. l. l. “A. Hitler”
PC: U; F: J
Probably a copy of an
old engraving.



282
Small Sidewalk
Restaurant with Garden
in Vienna I
1909–12, watercolor
23.8 x 14.2
sig. l.l. "A. Hitler"
PC: U; F: J



283
Street Scene in
Old Vienna, with
the Shop of Moritz
Schlesinger
1909–12
watercolor
22 x 16, sig. l.l.
"A. Hitler"
PC: U; F: P



284 "Old University" (l.r.)
1909–12, watercolor, 20.9 x 24.9
sig. l.l. "A. Hitler"; PC: U; F: J



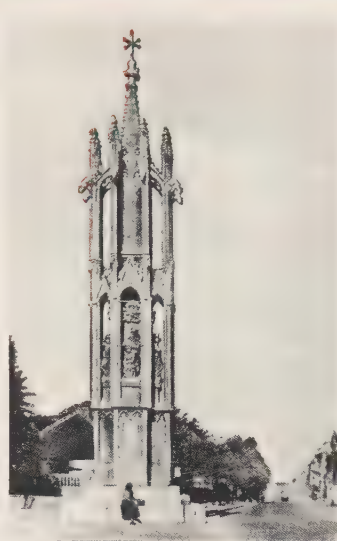
285
The Old University
in Vienna
1912, watercolor
39.7 x 32.5
sig. and date l.r.
"A. Hitler 1912"
PC: U; F: J



286 The Old Vienna City Hall – 1909–12, watercolor
11.2 x 18, sig. l.l. "A. Hitler"; PC: U; F: J



287 "The Spinner at the Crossroads" (l.l.)
1909–13, watercolor, 28 x 17.3, sig. l.r. "A. Hitler"
PC: U; F: FA NS 26/2060c. This painting of the monument
was purchased by Tobias Pietschmann in Vienna between 1913
and 1915. Owner since 1927: Lisl Jahn, Donaustrasse 77,
Vienna II.



287a The Spinner at the Crossroads:
postcard from 1970.



288 "Vienna Paradise Gardens" (l.l.)
1910 (?), watercolor, 14.1 x 19.5; SC: I; F: FA NS 26/213/23
This painting was purchased by Bormann in 1938
for RM 2,000 after Hitler declared it to be genuine.
The previous owner was listed in the CA files as Prager, Vienna.



289 The Maria an Gestade Church in Vienna
1909–13, watercolor, 27.2 x 18, sig. l.l. "A. Hitler"
SC: I; F: P and FA NS 26/213/21
The CA files list the previous owner as Prager.



290 "Vienna Schönbrunner Tram Line" (l.l.) – 1909–13
watercolor, 14 x 20, sig. l.l. "A. Hitler"
SC: I; F: FA NS 26/213/14; Purchased by the NSDAP for
RM 4,000 on June 29, 1938 from the Lohmann family in
Vienna.



290a The Schönbrunner Tram Line
Watercolor by Franz Kaliwoda, around 1850
F: City Museum of Vienna



291 "Lerchenfelder Tram Line" (l.m.)
1909–13, watercolor, 18 x 28, sig. l.l. "A. Hitler"
PC: E; F: E



292 "Lerchenfelder Tram Line Chapel" (l.m.)
1909, watercolor, 18 x 29, sig. and date l.r. "A. Hitler 1909"
PC: USA1; F: PR



293 "IV. Nussdorfer Tram Line" (l.m.)
1909–13, watercolor, 18 x 28, sig. l.l. "A. Hitler"
PC: E; F: E



294 "Mariahilfer Tram Line 1880" (l.m.)
1909–13, watercolor, 19.5 x 28.5, sig. l.r. "A. Hitler"
PC: E; F: J



295
Mixed Flowers
1907, watercolor
sig. and date l.r.
"Adolf Hitler 1907"
PC: A; F: P



296 (right)
Strawflowers and
Mistletoe
1909-12, watercolor
15.5 x 21
sig. l.l.
"A. Hitler"
PC: A3; F: PR



297
Flowers in a
Vase and Two Apples
1910, colored
chalk/paper
54.3 x 42.7
sig. and date l.m.
"A. Hitler 1910"
PC: U; F: J



298 Flowers in Two Vases - 1909-12
oil/cardboard, 31 x 36, sig. l.l. "A. Hitler"; PC: U; F: J



299
Rosé and White
Azaleas in Two Pots
1912, oil/cardboard
39.8 x 32.8
sig. and date l.r.
"A. Hitler 1912"
PC: A; F: PR
The stamp of the
frame dealer
Morgenstern is on
the reverse
(as Nos. 237 and
238).



300
Bouquet of
Carnations
1910, watercolor
32 x 24
sig. and date l.l.
"A. Hitler 1910"
PC: D; F: P
Au: K 1980
Painted in the style of
Carola Klein, success-
ful floral painter
in Germany around
1900.



301
Bouquet of Roses
in a Three-legged Pot
1912, oil/canvas
57 x 50
sig. and date l.r.
"A. Hitler 1912"
PC: E; F: PR



302
Carnations in a Vase
1913, watercolor
25.5 x 20
sig. and date l.l.
"A. Hitler Munich
1913"
PC: U; F: J



303
Carnations
1913, lightly
watercolored drawing
24.1 x 16
sig. and date l.r.
"A. Hitler 1913"
PC: A2; F: A2
Carnations were
Hitler's favorite flowers.



304 Floral Studies – 1913 (?), watercolor, 25.5 x 28.5
Sig. l.r. "A. Hitler"; PC: USA1; F: PR



305
Carnation, Iris
and Poppies
1913, watercolor
25 x 14
PC: U; F: P



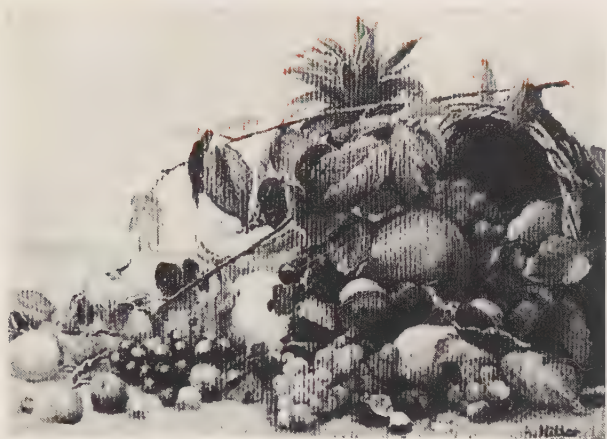
306 Bluebells and Red Flowers – 1913 (?), watercolor
14.9 x 21, sig. l.l. "A. Hitler"; PC: U; F: J



307
White Orchids
1913
watercolor
on gray paper
29 x 24
sig. l. m.
"A. Hitler"
PC: USA3
F: PR



308
Flowers in a Vase
and Camellia Plant
1909-13
oil/canvas
34 x 24
sig. l. l.
"A. Hitler"
PC: USA; F: J



309 Still Life with Fruit and Spilled Basket
1909-13, oil/rough paper, 21 x 50, sig. l. r. "A. Hitler"
PC: USA3; F: PR



310 Floral Arrangement - 1909-13, oil/plywood
17 x 29.5, sig. l. m. "A. Hitler"; PC: USA; F: PR



311 Bouquet of Flowers in a Vase
1913, oil/canvas, 55 x 64 in oval form, sig. and date l. r.
"Munich 1913 A. Hitler"
PC: D; F: J

This painting was commissioned in 1913 by Dr. Ernst Doeberner, a federal judge in Munich and father of one of Hitler's friends. It is presently owned by the same family in Munich.



312 "Mother Mary" – 1913, oil/canvas, 71 x 98.5
sig. and date l.r. "Adolf Hitler Vienna 1913"; PC: D1; F: PR

The painting is lightly damaged in the section of sky to the right of center. This oil painting or another one like it was given by Hitler to the community of Leonding in return for the upkeep of his parent's grave. An accompanying letter from Franz von Papen states:

"My Führer! Today, on your 50th birthday, I wish you from my heart many years of health and energy, so that the tasks you have begun on behalf of the German people and Greater German Empire will be concluded. My little present should bring you, my Führer, some pleasure. I bought this painting during my stay in Vienna last year as your representative, from an art dealer who parted with it only after long and difficult negotiations. With best wishes for you, your Papen, Ambassador of the German Reich in Ankara."



313
Poppies in a Vase
1916, pen and ink
with light watercoloring
19.7 x 12
On reverse: sig. and date
"A. Hitler 18. XI. 1916"
PC: U; F: J

Inscribed on the reverse (later addition): "All that isn't racially pure in the world is chaff." Handwritten by Wilhelm Schüssler (one of the founding members of the NSDAP): "Germany, our beloved Fatherland, be at peace! We will fight as we once did in 1919–1923 with Adolf Hitler. 9. 11. 1933."



314
Branches of Fruit
in a Yellow Vase
1912, watercolor
40 x 50
sig. and date l.r.
"A. Hitler 1912"
PC: USA1; F: PR



315
Bouquet of Flowers
1911, watercolor
32.5 x 23.5
sig. and date l.l.
"A. Hitler 1911"
PC: USA3; F: PR



316 Fantasy Castle
1909, watercolor with pen and ink, 27 x 40
PC: U; F: J



317
Reinhold Hanisch
1910, oil/cardboard, 38.5 x 28
sig. and date l. m.
"Adolf Hitler, Vienna 1910"
PC: D; F: PR

Hitler met Hanisch at the end of 1909 in the men's hostel in Meidling, Vienna, and used him frequently thereafter as an agent for selling his paintings. When he discovered that Hanisch was cheating him and charging too little for the paintings, Hitler took him to court in 1910. In 1936 Hanisch was arrested and is presumed to have died in a concentration camp.



318 "With Joy I March into War with Stern Tobacco".
1909, watercolor on cardboard
63.5 x 46.5, sig. and date l. r.
"Adolf Hitler Artist 1909"
PC: USA2; F: S
One of the three known surviving poster designs from Hitler's Vienna period.



319 "Neubozon"
1911 (?), watercolor, 41 x 28
sig. l. r. in block letters
"Adolf Hitler"
PC: A1; F: PR
Advertising poster for the detergent Neubozon, done in three colors – blue, yellow and white
(see Müllern-Schönhausen, p. 105).



320 "Nigrin Shoe Polish"
1911 (?), watercolor, 41 x 29
sig. l. r. in block letters
"Design Adolf Hitler, Vienna"
PC: A1; F: PR
Advertising poster done for the Fernolendt company
(see Müllern-Schönhausen, p. 106).



521 Fischlham, Austria
1912, oil/canvas, 30 x 37, sig. l.r. "Adolf Hitler"
PC: A1; F: PR. Hitler's school is on the left.



522 Hitler's Family Home in Walterschlag, Lower Austria –
1913, pencil/paper, 19 x 20, sig. l.r. "Hitler"; PC: A1; F: PR.
Compare with No. 111, (Müllern-Schönhausen, p. 103).



523 "Castle Mill in Fischlham"
1912, pen and ink, 24 x 21, sig. l.r. "A. Hitler"
PC: A1; F: P (Müllern-Schönhausen, p. 104)



524 The Wolfgangsee (?), with Village and Steamer – 1912 (?)
watercolor on rough, heavy paper, mounted on cardboard,
28.5 x 37.5, sig. l.r. "A. Hitler"; PC: USA; F: P

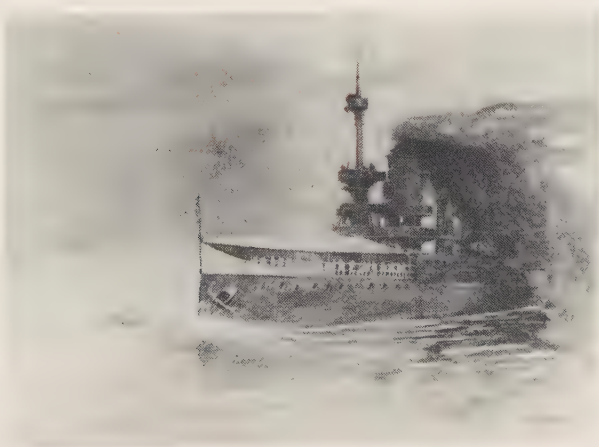


525 Neulengbach Castle, Austria
1912 (?), watercolor (unfinished) on a pencil sketch
25.5 x 28.7, sig. l. r. "A. Hitler"; PC: A5; F: PR



526 "Costume Design for Wagner's Siegfried"
1912, pencil/paper, 29.5 x 20.5, sig. and date l. r.
"Adolf Hitler 1912"
PC: D1; F: P

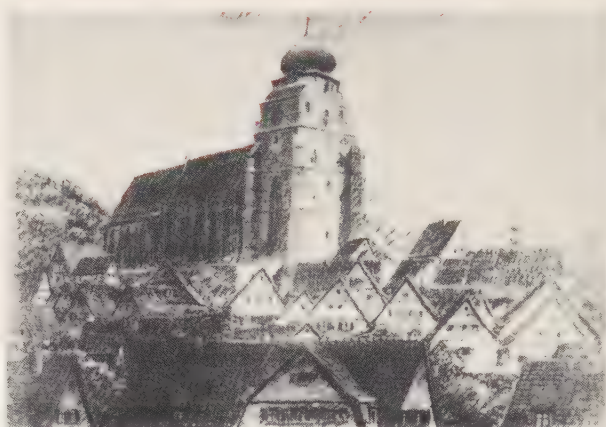
Handwritten above: "Young Siegfried, well known from the days of the Linz Opera; Wagner's gift first showed me what the myth of blood is." Hitler possibly drew a contemporary portrait of the young Siegfried from the Linz opera.



527 Warship of the Imperial Austrian Navy
1910-12, watercolor, 26 x 37, sig. l. r. "A. Hitler"
PC: A1; F: PR
H. M. S. "Vienna" at speed in calm waters.



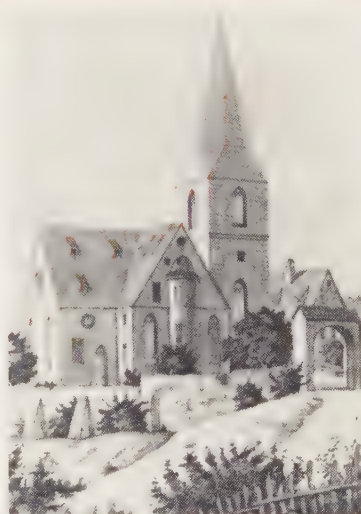
528 Old Village Square with
Half-timbered Houses (Franconia?) – 1912–13 (?), watercolor
16 x 25, sig. and date l.r. “A. Hitler 191 ”; PC: USA; F: J



329 View of a City
1913–14 (?), pen and ink/cardboard, 46.7 x 68; PC: USA2; F: S
(From an old Thüringen postcard?)



330 “Old Houses with a Tower”
1913 (?), oil/cardboard, 10.3 x 16.4; PC: USA2; F: S



331
Church 1915–14 (?)
pencil/paper
50 x 37
PC: USA2; F: S



332 A Moor Landscape (copied)
1913–14 (?), oil/cardboard; PC: D; F: P
Exhibited in Munich in 1981.



333 A Forest Landscape (copied)
1912–14 (?), oil/cardboard, monogram l.r. “A. H.”
PC: D; F: P. Exhibited in Munich in 1981.



334 "Kreuzeck House" – 1912, lightly watercolored pen and ink, 8.3 x 11.5, sig. and date l.r. "Adolf Hitler 1912"; PC: D1 F: P. Title, signature and date are also on the black mount.

According to "Mein Kampf", Hitler was at least temporarily in Bavaria as early as 1912. His official police registration in Munich, however, is dated May 24, 1915.



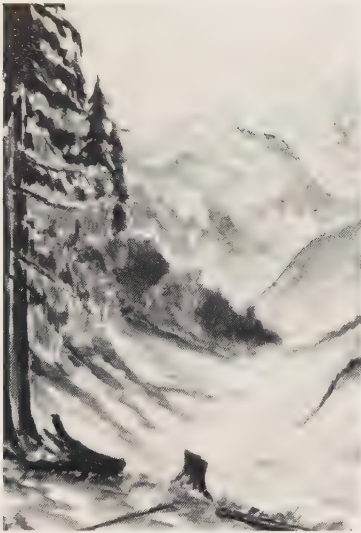
335 "On the Obersee" (the upper portion of the Königsee) 1912, watercolor, 8.3 x 11.5, sig. l.r. "Adolf Hitler" PC: D1; F: P. Title, signature and date are also written in white on the black background paper.



336 "Maria Gern" – 1912, pen and ink with light watercoloring, 10 x 14, sig. and date l.r. "Adolf Hitler 1912" PC: D1; F: P



337 "St. Bartholomä" (on the Königsee) – 1912, pen and ink with light watercoloring, 10 x 14, sig. and date l.r. "Adolf Hitler 1912"; PC: D1; F: P



338
 "The Bavarian Mountains" (reverse) – 1912
 watercolor, 31 x 21.5
 sig. and date l.r.
 "Adolf Hitler 1912"
 PC: D1; F: PR



339
 "In the Countryside"
 (reverse) – 1913, oil/canvas
 50.5 x 40.5
 reverse: sig. and date
 "Adolf Hitler Artist 1913"
 PC: D1; F: PR

Purchased by the NSDAP from the Café Steinlechner, Munich, in 1936 (see No. 345).



340 Alpine Landscape – 1913, watercolor on ribbed paper
 24 x 29.4, sig. and date l.r. "Hitler Adolf 1913"; PC: D1; F: PR



341 "Farm in the Mountains" (reverse) – 1914
 watercolor, 19.2 x 27.7, sig. and date l.r.
 "Hitler Adolf Munich 1914 Schleissheimer Strasse 34"
 PC: D1; F: PR. Given as a gift to Goebbels.



342 "Evening"
 1913, oil/canvas, 13 x 18, sig. l.r. "A. Hitler"
 PC: U; F: P and CA (today not in the FA)
 Only three oil paintings by Hitler were known up to 1938 –
 Nos. 342, 343 and 344.
 This painting was done in 1913 and its buyer, Dr. Schirmer of
 Munich, gave Hitler two further oil painting commissions.
 Hitler was paid RM 5 per picture. Detig in Munich was the
 later owner of all three commissioned works (Nos. 342, 343 and
 344).



343 The Kochelsee with the Herzogstand Peak
1913, oil/wood, 13 x 18, sig. l.r. "A. Hitler"
PC: U; F: P and CA (today not in the FA)
Painted on commission for Dr. Schirmer of Munich. Later
owner was Detig.



344 The Schliersee – 1913, oil/wood, 13 x 18
sig. l.r. "A. Hitler"; PC: U; F: P and CA (today not in the FA)
Painted on commission for Dr. Schirmer of
Munich. Later owner was Detig.



345 "Mountain Lake Munich 1913" (reverse)
1913, oil/cardboard, 35.5 x 40.5
sig. and date l.r. "A. Hitler 1913"; PC: D1; F: PR

Inscribed on reverse: "Adolf Hitler, Artist, Munich Schleiss-
heimer Strasse 34" The painting was purchased by the NSDAP
in 1936 from the Café Steinlechner in Munich.



346
 "Mill and Pond"
 1912, watercolor
 28.5 x 24.5
 sig. and date l. r.
 "Hitler Adolf 1912"
 PC: D1; F: PR
 The building is
 called "Bei der
 Rosswette" in the
 medieval town of
 Nördlingen.



347
 "Old Munich Watch-
 tower 1914."
 1914, pencil/paper
 rosé and light green
 coloring, 25.5 x 20.5
 sig. and date l. r.
 "Adolf Hitler 1914"
 PC: D1; F: P
 Actually a copy of
 the "Spitzturm" on
 the city walls of
 Nördlingen. Lent
 by Frau Elisabeth
 Haufner for an
 exhibition in the 1930s.



347a
 The so-called
 "Spitzturm" or
 "Stephansturm"
 in the city of
 Nördlingen.
 Drawing by a
 Berlin student
 in 1926.



348
 "Tower
 on the Isar River"
 1913-14
 pencil/paper
 29.7 x 19.7
 PC: D; F: S
 Probably not on
 the Isar River,
 but in Franconia.



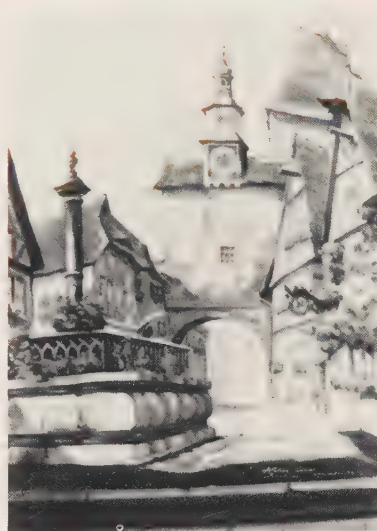
349
Old Nuremberg
(the Weinstadel,
Henkerturm
and Henkersteg)
1914, lightly
watercolored
pen and ink on
cardboard, 25.9 x 19
sig. and date l.l.
"Adolf Hitler 1914"
PC: USA; F: S



350
The Lion's Fountain
and Wörnitz Gate in
Dinkelsbühl
(Franconia)
1913-14
watercolor, 38 x 30
PC: USA; F: P



351
The White Gate
in Rothenburg
ob der Tauber
(Franconia)
1914, watercolor
20.3 x 11.5
monogram l.l. "A. H."
PC: E; F: E



352
View from the
Röder Gate along
Rödergasse toward
the Markus Gate in
Rothenburg ob der
Tauber – 1913-14
watercolor
50.4 x 40.3
sig. and date l.r.
"Hitler Adolf
Artist Munich 1914"
PC: D1; F: PR



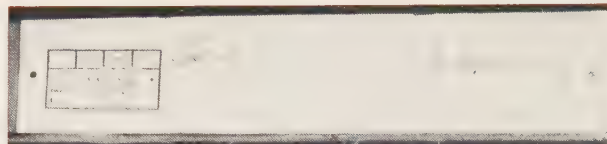
353
The Main River Gate
in Sulzfeld-on-the-Main
(Franconia) – 1913 (?)
watercolor, 40 x 28
sig. l.l. "A. Hitler"
PC: D; F: P
Copied from a postcard:
the view is virtually the
same today. Painted in
the style of Rudolf von
Alt.



354
"Marienberg Castle
in Würzburg" (u.l.)
1913, pencil on rough
white cardboard
28.8 x 21.7
PC: D1; F: P



355
 "The Young
 Hunter's Farewell
 (1.1.) - 1914
 oil/canvas
 61 x 50
 sig. and date l.r.
 "Adolf Hitler
 Artist Munich
 1914"
 PC: D1; F: PR



Inscribed on reverse: "This painting was sold to us (NSDAP) by a Munich hotelier for RM 28,000 (oil paintings by the Führer are currently going for RM 50,000, commented the hotelier on his price)"

In Hitler's handwriting, dated August 8, 1939:

"The Young Hunter's Farewell Adolf Hitler
 Artist in Munich 1914"

In Rudolf Hess's handwriting:

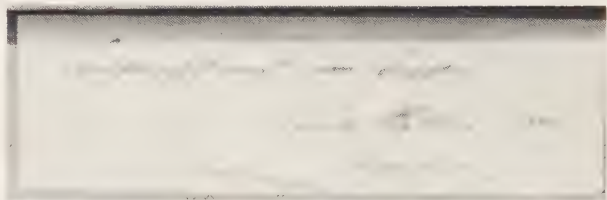
"The Führer wishes to have this painting for the Berghof!"

355a (above) - Typewritten on a note attached to the back frame of the painting: "The Führer wishes to have this painting for the Berghof!" - signed by Rudolf Hess and (left) Hummel.



356 "Spring Bouquet in Window"
 (reverse) 1914, oil/canvas, 60 x 80

sig. and date l.r. "Adolf Hitler 1914 Munich"; PC: D1; F: PR
 Accompanying letter: copy to Frau Kommerzienrat Angerl (probably the previous owner).



356a (above) Attached to reverse of frame, in Hitler's handwriting: "Spring Bouquet in Window 1914 Munich."

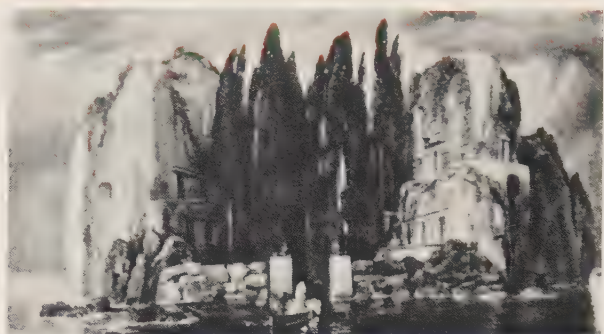
356b (below left) Photo taken from the catalogue of color art reproductions published by the Hanfstaengl Co. of Munich; this artist's work probably provided inspiration for Hitler's "Spring Bouquet in Window."



357
 In the Luisen Park
 1914, pen and ink
 18.7 x 12.5
 sig. and date l.r.
 "Adolf Hitler 1914"
 PC: USA; F: S



358 "Island of the Dead"
1914, oil on cardboard, 41 x 74, sig. and date l.r.
"Hitler Adolf 1914"; PC: USA2; F: S

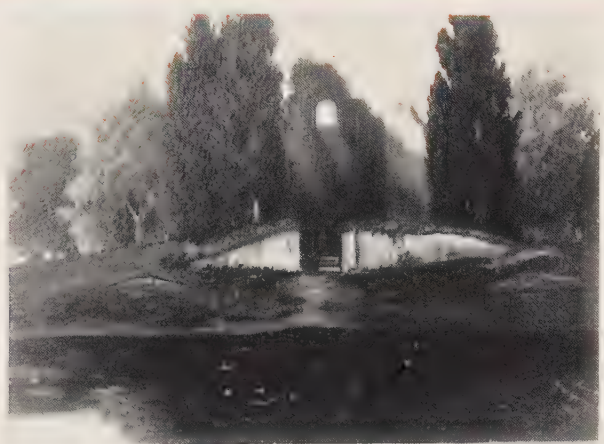


„Die Toteninsel“, Arnold Böcklin, 1827 bis 1901, Leipzig, Museum

358a "Island of the Dead" by Arnold Böcklin (1827–1901)
Served Hitler as original for his copy, No. 358.



359 "Ruins near (?) with Pond" (l.r.)
1915, oil on cardboard, 32 x 45, sig. and date
"Adolf Hitler 1915"; PC: USA2; F: S



359a "Convent Ruins", an oil painting by
Walter Hoy used by Hitler for No. 359.



360 "Munich Beer Wagon Around 1910" (l.l.)
1912, pen and ink on cardboard, 23.5 x 35.5, sig.
and date l.l. "Adolf Hitler 1912"; PC: USA2; F: S
Probably a copy of a work by Johann Adam Klein of Munich.



361 Bavarian Country Home in the Munich Suburb of Grünwald – 1913 (?), drawing on postcard, 9 x 14
sig. r. “Adolf Hitler”; PC: U; F: FA NS 26/213/27-28a

In 1913 Hitler was commissioned to paint a 30.7 x 40.7 watercolor of a Munich home: today only a photo of a preliminary sketch, done on a postcard, exists in the Federal Archives.

A letter accompanies this sketch:

“The widow of a high city official, A. Hepp, is owner of this greatly treasured and often envied picture, and respectfully requests an autograph for herself and her grandson.”

The answer (sent from Hitler’s Prinzregentenstrasse apartment in Munich):

“Herr Hitler invited the young boy with the picture to come in and then signed the card. He cannot recall, but considers it possible that he painted the picture.

With the loyal German greeting, Heil Hitler,
Yours truly, Max Zinkl”



362 The Au District, near the Mariahilf Church in Munich – 1913, watercolor, 25 x 30, monogram and date l. r.

“A. H. 1913”; PC: U; F: P

Au: Neumeister 1980. Same source as No. 364.



363 Timber Houses in Haidhausen, Munich

1914, pencil/paper, colored with light blue and light brown, 20 x 31, sig. l. l. “A. Hitler”; PC: D; F: P



364 Houses and Fountain in the Au District of Munich

1914, sepia drawing over pencil on brown paper, 16 x 12
sig. and date l. r. “A. H. 1914”; PC: D; F: P

From the collection of the former beer hail waitress

Amalie Schwaiger of Munich. She often gave Hitler free meals and he repaid her with such pictures in the years 1913–1914.

Au: Neumeister 1980



365
Zither Player
in Bavarian Costume
1914, pen and ink with
light watercoloring and
white highlights on a
yellow background
16 x 12, monogram
and date l.r.
"A. H. 1914"
PC: U; F: P
Au: Neumeister 1980
Same source as No. 364.



366
The Perseus Fountain
in the Grotto Court
of the Munich Residenz
1914, pen and ink on
yellow cardboard, 16 x 12
monogram and date l.r.
"A. H. 1914"
PC: U; F: P
Au: Neumeister 1980
Same source as No. 364.



367 Munich's Central Market - 1913, watercolor on cream-
colored paper, 25 x 30, monogram and date l.r. "A. H. 1913"
PC: U; F: P; Au: Neumeister 1980. Same source as No. 364



367a Probable original colored engraving from
1865 used by Hitler for No. 367.



368
Marienplatz
in Munich, with View
of the Old City Hall
1914, watercolor on
cream-colored paper
30 x 25, monogram and
date l.r. "A. H. 1914"
PC: U; F: P
Au: Neumeister 1980



369
Marienplatz with
View of St. Peter's
1914, watercolor, 30 x 25
monogram and date l.r.
"A. H. 1914"; PC: U; F: P
Au: Neumeister 1980



370 "Munich, Asam House and Johannes Church" (l.l.)
(the Johannes-Nepomuk Church in Munich, built by the Asam brothers: their house is to the left)
1913, watercolor, 29.5 x 20.6, sig. l.r. "A. Hitler"
PC: U; F: P and CA negative 170 (in FA confused with negative 371). The original owner was Dr. Josef Schnell of Munich, who lived across the street from the church. He purchased the painting before World War II for a 20 gold mark piece.
(Information given by Dr. Schnell's son to Dr. Priesack in 1937)



371 "Munich, Johannes Church and Asam House 1913" (l.r.)
1913, watercolor, 29.2 x 20.1, sig. l.l. "A. Hitler"
PC: U; F: P and FA NS 26/170/1a
Repurchased by the NSDAP (Rudolf Hess staff) in 1938 for RM 8,000 at a Weinmüller auction in Munich. This painting was probably owned by Eva Braun and hung in the Berghof. Another version of this theme was owned by Bishop Buchberger of Regensburg, who received it as a parting gift from his parish when he was transferred from the Johannes Church.



372 "Munich Asam House and Johannes Church" (l.r.)
1913, watercolor, 29 x 20.5, sig. l.l. "A. Hitler"
PC: USA4; F: PR; Au: Hamilton 1976
On May 18, 1945, Ellen Freifrau von Uslar-Gleichen, former housekeeper of Prof. Heinrich Hoffmann, stole this painting from the Hoffmann farm at Gufflham, Bavaria, and "gave" it to an American soldier. She certified this "gift" on stationery belonging to Hoffmann. On the reverse of the painting is written:
"Confirmed as genuine by the Führer on 1. XII. 1939.
Berlin, Wannsee, Hermann M (?) SDS"
In Prof. Hoffmann's handwriting:
"Confirmed: Prof. Hch. Hoffmann"



373 "Munich's Central Market and St. Peter's Church" (l.r.)
1914, watercolor, 50.4 x 33.5; SC: I; F: P
Purchased by the NSDAP (Rudolf Hess staff) for
RM 8,000 in July 1938 at the Weinmüller auction house in
Munich.



374 "Munich Sendlinger Gate 1914"
1914, watercolor, 26 x 40, sig. l.l. "A. Hitler"
PC: U; F: FA NS 26/43a/29
The original owner, Dr. Josef Schnell of Munich, bought the
painting directly from Hitler in 1914 for 20 gold marks.



375 The Sendlinger Gate in Munich – 1913, watercolor
50.9 x 22.4, sig. l.r. "A. Hitler"; PC: U; F: FA NS 26/171
The original owner was Herr Echinger, a teacher in Ingolstadt.



376 The Odeonsplatz in Munich with the Feldherrnhalle and Theatiner Church

1913, watercolor, 27.6 x 41.7, sig. l.l. "A. Hitler"

PC: U; F: P and CA Neg. 213/17, now FA NS 26/43a/30
Dr. Josef Schnell of Munich paid 20 gold marks for this painting in 1914. A second version of this same scene was purchased from Herr Echinger of Ingolstadt by the Rudolf Hess staff on March 23, 1939 for RM 5.000 (CA Neg. 213/16).



377

The Theatiner Church
in Munich as seen from
the Feldherrnhalle
1914, watercolor,
accented with pen and
ink, 27 x 18
sig. l.l. "A. Hitler"
PC: U; F: P
Compare with
Nos. 401–408.



378

The Theatiner
Church seen from the
Feldherrnhalle
1919, pen and ink
monogram and date
l.r.
"A. H. 1919"
PC: D1; F: P



379

The Karls Gate
in Munich
1913, watercolor
PC: U; F: P
The owner of this
painting,
Paul Otto Kerber,
exhibited it in the
window of his jewelry
store at Diener-
strasse 17, in Munich.
Dr. August Priesack
took this photo in 1933.
A second version of the
Karls Gate (37.5 x 25.9)
was purchased by
Dr. Josef Schnell from
Hitler in 1914.



380 "Munich 1914 Alter Hof" (l.l.)

1914, watercolor, 26.9 x 35.8, sig. l.l. "A. Hitler"

SC: US Army Center of Military History.

Given to Prof. Heinrich Hoffmann on his 50th birthday by Hitler. Hoffmann published the painting in his photo album "Adolf Hitler", which appeared in 1936. The painting was also sold by Hoffmann's art publishing house as a color reproduction and is pictured in company catalogs well into World War II. In May 1945, the painting was taken from Hoffmann by the US Army without compensation. It is presently being held by the US Army in Alexandria, Virginia.

Hitler told Henriette von Schirach, née Hoffmann: "I always washed out my brushes in this fountain." The "Alter Hof" is the courtyard of the former royal residence in Munich.



381 "Munich 1913 Alter Hof" (l.r.)

1913, watercolor, 26.9 x 36.8, sig. l.l. "A. Hitler"

PC: U; F: CA Neg. 199.1 and FA NS 26/43a/28

The original owner of this version was Dr. Josef Schnell of Munich, who purchased the painting for 20 gold marks in 1913.



382

Alter Hof

1914, watercolor

35.7 x 25.9

sig. l.l.

"Munich Ad. Hitler"

PC: U

F: FA NS 26/199/2

Dr. Josef Schnell of Munich was the first owner of this version.



382.1 "Munich Alter Hof 1914"

1914, watercolor, 27 x 37, sig. l.r. "A. Hitler"

PC: U; F: CA Neg. 199 and P (not in FA)

The original owner was J. Würbser.



383 The Propylaea on the Königsplatz in Munich

1913, 21.2 x 34.9, sig. and date l.l. "A. Hitler 1913"

PC: U; F: CA Neg. B 170

The NSDAP purchased the painting on March 23, 1939 for RM 5,000 from the original owner, Herr Eichinger of Ingolstadt.



584 "Kg. (Königliches = Royal) Hofbräuhaus" (l.l.)
1913, watercolor, 21.6 x 28.8, sig. l.r. "A. Hitler"
PC: E; F: E and FA NS 26/169

This painting was commissioned by Dr. Josef Schnell of Munich. In 1945 it was plundered by an American soldier from the Schnell home in Starnberg and was eventually auctioned at Sothebys in London.



585 "Munich kl(königliches = royal) Hofbräuhaus 1913"
1913, watercolor, 22 x 28; PC: U; F: P

The painting was purchased by the NSDAP from Herr Jessenberger of Amberg, on February 17, 1939 for RM 5,000. Jessenberger, member of the Epp Freikorps, had purchased the painting in a bookstore on Schillerstrasse, Munich, in 1919.



586 "Munich kl(königliches = royal) Hofbräuhaus" (l.l.)
1914, watercolor, 21.8 x 28.3, sig. l.r. "A. Hitler"
SC: I; F: FA NS 26/213/25

The staff of Rudolf Hess purchased this painting on March 23, 1939, for RM 5,000 from its original owner Herr Eichinger of Ingolstadt.



587 The Royal Opera in Munich with the Max-Joseph Monument. 1915, watercolor, 29 x 44.5, sig. l.l. "A. Hitler"
PC: USA Frank Gish; F: PR

According to documents, this painting originally belonged to the private collection of a Munich Catholic priest, who knew Hitler. At the end of World War II, SS Colonel Willi Kaiser gave the painting to a high American officer in Strassbourg as thanks for his friendly treatment by US soldiers.



388 "Munich 1914 Kgl. (königliche = Royal) Opera" (l.r.)
1914, watercolor, 26.8 x 41, sig. l.l. "A. Hitler"
PC: USA; F: PR and FA NS 26/43a/29
The original owner, Dr. Josef Schnell of Munich, purchased the painting directly from Hitler in 1914 for 20 gold marks.



389 "Saalbau" (l.l.), the Ballroom of the Royal Residenz in Munich
1913-14, watercolor, 27 x 42, sig. l.r. "A. Hitler"
PC: U; F: P



390 "Munich. Courtyard of the Mint" (l.r.)
1914, watercolor, 22.4 x 30.9, sig. l.l. "A. Hitler"
PC: U; F: FA NS 26/692
Given as a present by the original owner Herr Echinger of Ingolstadt to Father Loy of Hamborn. On May 11, 1939, the Rudolf Hess staff purchased the painting in the city of Duisburg for RM 5,000. A second version of the same scene was known, measuring 29.9 x 37; today it is lost.



391
"Munich Old City Hall 1913" (l.r.)
1913, watercolor on drawing paper
50 x 22, sig. l.l.
"A. Hitler"
PC and F:
E. Wansleben in
Kassel, Germany



392
"Munich Old City Hall 1914" (l.r.)
1914, watercolor
32.5 x 25
sig. l.l. "A. Hitler"
PC: U
F: P and CA Neg. 198
The first owner was J. Würbser. Soon after 1933, the large and small passage-ways beneath the windows were made equal in size.



593
 "Munich
 Registry Office" (l.l.)
 1914, watercolor
 28.2 x 22
 sig. l.r. "A. Hitler"
 PC: U
 F: P and FA
 NS 26/170/2
 Repurchased by
 the Rudolf Hess
 staff at the
 Weinmüller auction
 house in Munich for
 RM 6,000 in 1938.
 In the CA called
 the "Little Peters-
 bergl".



394
 "Munich Registry
 Office" (l.l.)
 1913–14, watercolor
 38.2 x 25.4
 sig. l.r. "A. Hitler"
 SC: I; F: FA
 NS 26/170/3
 The Hess staff bought
 this painting for
 RM 8,000 from Herr
 Attenberger. Called the
 "Large Petersbergl".



595
 "Munich Registry
 Office" (l.l.)
 1913–14, watercolor
 52.5 x 23.5, sig. l.r.
 "A. Hitler"
 PC: Galerie Pallamar
 in Vienna
 F: Dr. Heinrich Fuchs
 of Vienna

Paintings Nos. 393–396 show the Munich Registry Office I on the so-called "Peter's Hill" behind St. Peters. Behind to the right is the tower of the old City Hall. There are many different versions of this same scene: Hitler liked to sell them to newly married couples as they came out the Registry door. He claimed to Henriette von Schirach that he could draw the subject in his sleep, he had done it so often.



396
 "Munich
 Registry Office"
 1913–14, watercolor
 sig. l.l. "A. Hitler"
 PC: USA
 F: PR

This is the only painting in the catalogue still owned by its original purchaser. The owner, who is now 88 years old and living in New York, wrote the following in 1973: "At the time we were living over the arcades on the Odeonsplatz, with a view over the palace garden, where Hitler often sat with his friends under the trees of Cafe Heck. One day Hitler approached my husband to sell him a watercolor and raise money for the NSDAP. My husband, who was physician for the royal family, wasn't interested. But because Hitler was persistent and my husband was in a hurry, he bought the painting to get rid of him. That was between 1923 and 1925, I believe. In the 1930s we immigrated finally to the USA. During a later move out of NYC, the picture accidentally landed in a clothes bag in the garbage. We discovered the loss in time and saved it."



397
The Wittelsbach
Fountain in Munich
1913–14, watercolor
over pencil
21.9 x 27.1
PC: D; F: P
Au: Ruef
Munich, 1974



397a The Wittelsbach Fountain, sculpted by
Adolf von Hildebrand in 1895, is located on the
Lenbachplatz in Munich.



398
The Arch of
Triumph in Munich
1914, watercolor
34 x 25
sig. l.r. "A. Hitler"
PC: U; F: J
Au: Weinmüller
Munich, 1972



399
"Hohenaschau Castle"
(Upper Bavaria)
1913, oil/cardboard
56 x 44
sig. and date l.r.
"Adolf Hitler 1913"
PC: D1; F: PR
On the reverse a
handwritten
description of the
castle.



400
Neuschwanstein
Castle in Upper
Bavaria
1914 (?), watercolor
53 x 40
sig. l.l. "A. Hitler"
PC: USA; F: PR



Die Feldherrnhalle zu München

Adolf Hitler
1914

401 "The Feldherrnhalle in Munich"
1914, pencil/paper, watercolored, 21 x 15
sig. and date l.r. "Adolf Hitler 1914"
PC: D1; F: P



402 "View from the Lion at the Residenz
toward the Feldherrnhalle"
1914, pencil/paper, watercolored, 21 x 15
sig. and date l.r. "Adolf Hitler 1914"; PC: D1; F: P



Die Feldherrnhalle

Adolf Hitler
1914

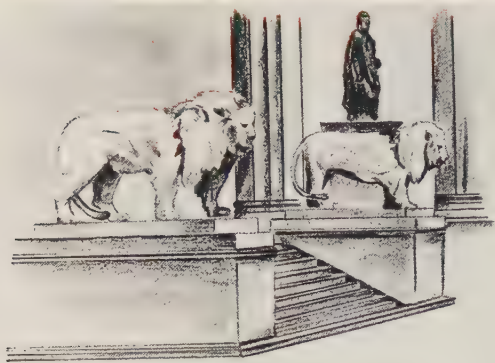
403 "The Feldherrnhalle"
1914, pencil/paper, 21 x 15, sig. and date l.r.
"Adolf Hitler 1914"; PC: D1; F: P



Ansicht auf die Feldherrnhalle

Adolf Hitler
1914

404
"View of the
Feldherrnhalle"
1914, pencil/paper
21 x 15
sig. and date l.r.
"Adolf Hitler
Munich 1914"
PC: D1; F: P



*Stiegen mit beiden Löwen des Feldherrnhallen
zu München.*

405 "Stairs with Two Lions at the Feldherrnhalle in Munich"
1914, pencil/paper, 21 x 15; PC: D1; F: P



406 The Left Lion of the Feldherrnhalle
1914, pencil/paper, 21 x 15, sig. and date l.r.
"Adolf Hitler 1914"; PC: D1; F: P



407 "The Feldherrnhalle in Munich"
1914, pencil/paper, 21 x 15, sig. and date l.r.
"Adolf Hitler 1914"; PC: D1; F: P

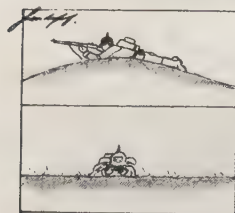


Feldherrnhalle mit Residenzstrasse und dem Dogenhaus

Adolf Hitler
09

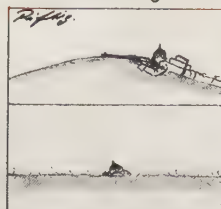
408 "Bird's Eye View of the Feldherrnhalle and
Residenzstrasse"
1914, pencil/paper, 21 x 15, sig. and date l.r.
"Adolf Hitler 1914"; PC: D1; F: P

Curry Stiller, Gegenüberstand



Wenn die Stellung falsch ist, ist die Stellung zu hoch. Man sieht zu große Ziele, und es ist sehr schwer, die Feinde zu sehen. Man wird auch gesehen.

Der Dackel



Die Stellung ist zu hoch. Man sieht zu große Ziele, und es ist sehr schwer, die Feinde zu sehen. Man wird auch gesehen.

Curry Stiller, 6. Rep. Inf. Lk.
2. bay. Inf. Regt.

Curry Stiller, Gegenüberstand



Je höher man steht, desto besser man sieht. Aber man wird auch gesehen.

Der Dackel



Der erfahrene Soldat weiß, daß er nie, nie in der Höhe stehen darf. Er muß sich so stellen, daß er die Feinde sehen kann, ohne gesehen zu werden.

Curry Stiller, 6. Rep. Inf. Lk.
2. bay. Inf. Regt.

409 Drawing copied from a blackboard lecture (5th page)

August 1914, pencil/paper, 20 x 25, sig. l. r.

"Adolf Hitler, 6th Rekr(uten) Ers.(atz) Bat(ail)lon)

2. bay.(erisches) Inf.(anterie) Reg(imen)t"

PC: D1; F: P

Hitler joined a volunteer regiment in Bavaria

on August 16, 1914 as "recruit". During basic training he took the following notes from a lecture at the Elisabeth School in Munich:

"Adolf Hitler. Recruit.

Protective Cover False.

Those who take the wrong position offer too large a target and will soon be shot or killed.

Correct.

The position is to be so taken that the marksman can just see over the upper line of the hill and can shoot."

410 Drawing, same origin as No. 409 (page 7)

August 1914, pencil/paper, 20 x 25, sig. l. r.

"Adolf Hitler 6th Rekr.(uten) Ers.(atz) Bat(ail)lon)

2. bay.(erisches) Inf.(anterie) Reg(imen)t"; PC: D1; F: P

In Hitler's handwriting:

"The Foxhole

Holes that are too small offer too little protection.

The experienced marksman digs himself such a hole that he cannot be reached by enemy infantry fire."



411 "Trench near Wyttschaete, November 1914"

1914, watercolor, approx. 17 x 26; PC: U; F: P

The List Regiment had its bloodiest battle here

on October 20, 1914, and the area was later called

the Bavarian Woods. Heinrich Hoffmann owned this painting

and published it as No. 1 in the folio of Hitler watercolors and

drawings sold from 1935 to the end of World War II.



412 "Wyttschaete (Wyttschaete). In the trench Nov. 1914"

1914, watercolor, approx. 17 x 26, sig. l. l. "A. Hitler"

PC: U; F: P

A much better defined and detailed version of No. 411,

which might have been a preliminary sketch. This painting was

a present from Hitler to the 2nd Commander of the List

Regiment, Lt. Colonel Engelhardt, as a remembrance of the spot

where he had been badly wounded.



413 Soldier
1914, watercolor, 12.7x9, sig. l.l.
"A. Hitler (in) Fournes"
PC: U; F: P and CA

The sketch shows a soldier from the List Regiment in a field cap. When the regiment marched out in 1914, there were not enough spiked helmets available. In action at the front in October 1914, men of the List Regiment were frequently confused with the English because of these caps, and suffered heavy casualties.



414 "Well in Flanders"
1914, pencil/paper, 17x23.5, sig. l.l. "A. Hitler"
PC: D; F: P

This sketch shows a nurse from a religious order at a well: it was drawn while Hitler was being treated for a light wound in the arm at the Moorse le Hospital, Flanders. The nurse was Sister Luitgardis, who tended him at the time. In 1975 she was photographed at the age of 94. (see DeLaunay, p. 9)



415 "Dounamont 1914"
1914, pencil sketch, lightly watercolored, 18x18
sig. l.r. "Adolf Hitler"
PC: E; F: PR

Probably copied from a drawing in an illustrated magazine. The sketch shows two soldiers playing chess in a trench. Dounamont was not a front line battlefield in 1914. On the reverse is a handwritten dedication by Hitler to Tschammer-Osten, dated 1926.

416-420 Five cartoons sketched for a
regiment newspaper in 1914
1914, pencil/paper, 30 x 21, sig. and date l.r.
"Adolf Hitler 14"
PC: D1: F: P



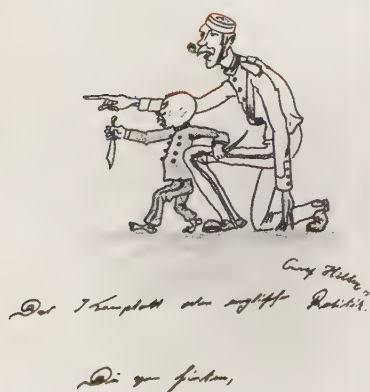
416
Leaf 1
"The Plot or
English Politics"
The Englishman
orders the Russian:
"You go in
from the right."



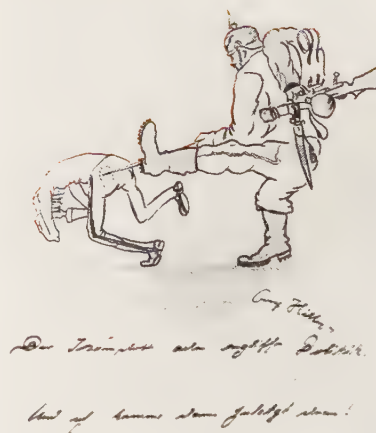
417
Leaf 2
"The Plot or
English Politics"
The Englishman
orders the
Frenchman:
"You go in
from behind ..."



418
Leaf 3
"The Plot or
English Politics"
The Englishman
orders the
Serbians:
"You both go
in from the front."



419
Leaf 4
"The Plot or
English Politics"
The Englishman
tells the Japanese:
"You go in
from behind"



420
Leaf 5
"The Plot or
English Politics"
The German says:
"And I will
come at the end!"



421 "Messines. Cloister 1914 (December)" – 1914, watercolor 13.3 x 14.7; PC: U; F: P
No. 2 in the folio of Hitler watercolors first published by Prof. Heinrich Hoffmann in 1935, and owned by Hoffmann.



422 Cloister Ruins at Messines – 1914, watercolor, 29 x 35
PC: USA1; F: PR. Another version of the same scene.



423 Cloister Ruins at Messines – 1914, pencil sketch on a field postcard, 9 x 14; PC: U; F: FA NS 26/94. In the center of the sketch is printed upside-down: "Written on ... 191"



424
Cloister Ruins
at Messines
1914, pencil/paper
14 x 9 (field postcard)
sig. l.r. with
monogram "A. H."
PC: U; F: FA NS 26/93



425 "Messines Cloister Ruins/shelled by the English" – 1914–15, pencil on field postcard 9 x 14, sig. l.r. "A. Hitler"; PC: U; F: P. Former owner: Baldur von Schirach.



426 Cloister Ruins at Messines – 1915, watercolored pen and ink drawing on field postcard, 9 x 14, sig. l.l. "A. Hitler," l.r. "Messines"; PC: U; F: FA NS 26/43a/18



427 View of Messines from the Trenches on Feb. 2, 1915
pen and ink on field postcard, 9 x 14; PC: U; F: FA NS/439/15



428 Ruins of a Church – 1915, watercolor, 22.5 x 27.5, sig. and date l.l. “A. Hitler 1915”; PC: USA; F: PR
The location of the ruins is unknown.



429
Portrait in Profile
of a War Comrade
1915, pencil/paper
30 x 20, sig. and
date l.r. “A. Hitler
Fournes 1915”
PC: U
F: FA NS 26/5091



430
“Bavarian Soldier”
1915
pencil/paper, 30 x 18.5
sig. and date l.r.
“Adolf Hitler 1915”
PC: D1; F: P

Written in Hitler’s hand: “Bavarian soldier. The open blue eyes and the gracefully formed nose are easily recognizable signs of a son of the Bavarian mountains. Met on the 11th of April 1915 in French Flanders. Adolf Hitler 1915”



431 "Corporal Hitler Back from Rounds! A Prisoner!"
1915, pencil/paper, 27.5 x 20.5, sig. and date l. r.
"Adolf Hitler 1915"; PC: D1; F: P
Written below: "April 27, 1915, in French Flanders"
Drawn for the troop newspaper "Der Sandhase"
(The Sand Rabbit).



432 "Throwing Hand Grenades on the Practice Field 1915.
Sketch for oil painting"
1915, sepia with brush on paper, 16.3 x 22.5, sig. l. r.
"Adolf Hitler"
PC: USA2; F: S



433 "On to Comines!"
1915, pen and ink sketch, 9 x 14 (field postcard), PC: D; F: P
The title has been corrected. Hitler wrote the names
of his comrades below the figures: he is the third from left.
He gave the picture as a present to his friend Hans Haug.

154-457 A picture series titled "An Idyll in the War"
 1915, pencil/paper, 25 x 50, sig. l.r. "Adolf Hitler"
 PC: D1; F: P. Four drawings with text in verse.



Von dem Sanitätsleiter Gottlieb Krause, finden wir es dann bei Arras
 Plötzlich ist der Dörfer neugierig, sind die Kinder neugierig
 fassen auch ich! Was war das für ein Kind, fassen auch ich!
 Und ein neugieriger kleiner Franzose. Darf ich auf ihn sehen
 Dann auch Gottlieb Krause an der
 Welt.

Adolf Hitler

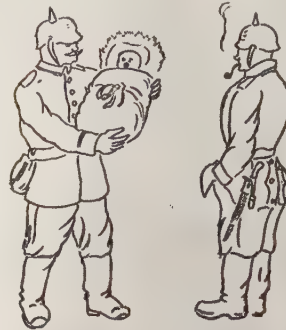
154 (Leaf 1)

Idyll in the War 1

"As the medical orderly Gottlieb Krause heard as he came through Arras,
 The sudden dull cry of a woman from the closest house:
 I must help! was his thought, even a German in the field remains helpful,
 And a newborn baby Frenchman arrived in the world with Gottlieb Krause's help."

"According to trusted sources, this happened near Arras"
 in the autumn of 1915. The textual mistakes made by
 historians Jäckel-Kuhn (p. 72) have been corrected here.

Idyll in the War 2



Und mit dem Dörfer, der ihn sieht, nimmt er sich ein
 Dörfer, er sieht es, ein Dörfer für seinen, der ihn sieht.
 Und er soll das Dörfer mit Dörfer, der ihn sieht.
 Dörfer Dörfer, der ihn sieht, der ihn sieht.
 Dörfer Dörfer, der ihn sieht, der ihn sieht.

Adolf Hitler

155 (Leaf 2)

Idyll in the War 2

"And with his typical great care, he looked after the child,
 Washed it, cared for it, to show we're not barbarians
 And held the babe with pleasure in front of his comrades;
 This little worm knows nothing of Iswolski and Delcassé's intrigues!"

Idyll in the War 3



Wird auch heute, wenn man es in der Welt sieht, auf der
 Und der Dörfer, der ihn sieht, der ihn sieht.
 Und der Dörfer, der ihn sieht, der ihn sieht.
 Und der Dörfer, der ihn sieht, der ihn sieht.
 Und der Dörfer, der ihn sieht, der ihn sieht.

Adolf Hitler

156 (Leaf 3)

Idyll in the War 3

Milk was rare and needed in a hurry; in the meadow grazed a cow,
 And two soldiers from the next troop commandeered her at once,
 And milked her! It ran in spurts and in rich amounts,
 Shrapnel fell close by, but didn't stop the work."

Idyll in the War 4



Und er nimmt es auf, und er sieht, der ihn sieht.
 Und er sieht, der ihn sieht, der ihn sieht.
 Und er sieht, der ihn sieht, der ihn sieht.
 Und er sieht, der ihn sieht, der ihn sieht.
 Und er sieht, der ihn sieht, der ihn sieht.

Adolf Hitler

157 (Leaf 4)

Idyll in the War 4

"Right afterwards, he gave the bottle to the child he had delivered,
 And pulled two zwieback out of his pocket for the mother
 An idyll proving once again the German's noble creed,
 If the Limeys haven't destroyed it, the house is still there."



438 "View of Fournes May 1915" (l.r.)
1915, pencil/paper, 8 x 17, monogram l.l. "A. H."
PC: U; F: P. In lower right corner the name "Seboncourt"



439 Rough sketch of "quarters" in Fournes, called "The Black Marie" – 1915 (?), pencil/paper, 9 x 12, sig. "A. Hitler"; PC: U; F: FA NS 26/93a. Leaning against the wall to the left is Hitler's bicycle, which he used not only as messenger, but also during his free time, when he rode around the countryside with his easel and paints. Compare with Nos. 440 and 441.



440 Quarters in Fournes
September 1915, pen and ink on a field postcard, 9 x 14
PC: U; F: FA NS 26/93/1
Given by Hitler to a war comrade, Schmidt-Garching.



441 Quarters in Fournes
1915 (?), pen and ink, colored with yellow, brown and red pastels, PC: U; F: P
This is No. 5 of the folio first published by Prof. Heinrich Hoffmann in 1935, and was owned by Hoffmann.



442 "Sketch of Fromelles" – 1915, pen and ink/paper on field postcard, 9 x 14, sig. l.r. "A. Hitler"; PC: U; F: FA NS 26/2060c



443 "After the Battle of La Bassee 24. VI. 15"
1915, watercolor, 11.2 x 18.5, sig. and date l. r.
"Adolf Hitler 1915"; PC: D1; F: P
The same source as No. 444.



444 "Near Arras, after the Battle 30. VI. 1915"
1915, watercolor, 10.7 x 15.5, sig. and date l. r.
"Adolf Hitler 1915"; PC: D1; F: P
An accompanying letter notes that Hitler gave this to Herr Piller of Munich, a former corporal in the List Regiment.



445 Memorial Shrine with Roof
1915, oil on tin, 34 x 20, sig. l. m. "Adolf Hitler Corporal"
PC: D1; F: PR
Christ appears before a dying soldier. On the reverse in Hitler's handwriting: "To our highly esteemed field chaplain, Adolf Hitler Corporal 1915 in the field"



446 The Medical Station at Fromelles – 1915, watercolor
13.5 x 22.2, sig. "A. Hitler"; PC: U; F: P
No. 3 in the folio of Hitler's artwork first published in 1935 by Prof. Heinrich Hoffmann. Owned by Hoffmann.



447 "House with White Fence" – 1915, watercolor
13 x 21, sig. l. m. "A. Hitler"; PC: U; F: P
No. 4 in the Heinrich Hoffmann folio, first published in 1935. This painting was also owned by Hoffmann.



448
"General (von) Einem
Visiting Arras
4th September 1915"
1915, pencil/paper
20 x 14.5
sig. and date
l.r. "Adolf Hitler"
5. Sept. 1915"
PC: D1; F: P



MESSINES
~SPEISEN FOLGE~
Vorspeise
Sauerampfersuppe
Lendenstück m. Champignons v. Kartoffel
Schinken mit Stengenspargel.
Geftügel mit Salat und Kartoffel.
Milchreis... Apfelkuchen.

449
A Street in Messines
1915, pencil/paper
14 x 6
PC: U
F: FA NS 26/132
A menu designed by
Hitler for the
officer's mess.



450
"An enemy patrol
is captured by
Corporal Hitler"
1915, pencil/paper
28 x 18, sig. l. r.
"Adolf Hitler"
PC: D1; F: P

In Hitler's handwriting below: "Surprise during rounds. A shortcut on the route had its reward. Myself during messenger rounds on 2. November 1915 in Flanders, Adolf Hitler"



451
"Abancourt"
Courtyard Gate
1916, watercolor
23 x 15
monogram l. r., "A. H."
date l. m. "III. 16"
PC: E; F: E
Painted in northern
Cambrai in March
1916; possibly
a farm gate.



452 Church Ruins
March 28, 1916, sepia on postcard, 9 x 14
sig. l.l. "Adolf Hitler", date u.r. "28. 3. 1916"
PC: U; F: P. The location of the ruins is unknown.

It was in a thicket of the Artois Forest



453 "It was in a thicket of the Artois Forest"

1916, watercolor (black and grey), 19 x 24

sig. and date l.r. "Adolf Hitler 1916"

PC: D1; F: P

An illustration accompanying a four-page handwritten poem with the same title (published in Jäckel-Kuhn, pp. 74–75).



454 "Messenger M(ax) Mund in May 1916"

1916, pencil/paper, 16.8 x 10.8, sig. and date l.r.

"Adolf Hitler Fournes, May 1916"; PC: D1; F: P



*Der Meister der Suppenküche
Sepp Umbauer.*

*Adolf Hitler
Regimental Chronicler*

455 "The Master of the Soup Kitchen, Sepp Umbauer"

1916, pencil/paper, 20.5 x 19.8, sig. l.r. "Adolf Hitler

Regimental Chronicler"; PC: D1; F: P



456 "Late Summer 1916"

1916, pencil sketch with watercolors, 17.5 x 18

sig. l.r. "Adolf Hitler"; PC: D1; F: P

In Hitler's handwriting: "Hospital tent near Le Barque. Wounded on the upper left leg Oct. 5, 1916"



457 Landscape in Flanders (perhaps a mill)
1916, pencil sketch with white highlights on
rough gray paper, 13.25 x 18.75, sig. and date l.l.
"Adolf Hitler 1916"; PC: D; F: P



458 "Haubourdin 15. V. 1916"
1916, watercolor, 22.7 x 14, sig. l.l. "Hitler A"; PC: U; F: P
No. 6 from the folio of Hitler art first published by Prof.
Heinrich Hoffmann in 1935. In the folio the painting is
incorrectly dated June 15 instead of May. Hitler spent a day off
in 1916 in his quarters at the Duquesnoy butcher shop 148 rue
Sadi-Carnot, in the village of Haubourdin, today a suburb of
Lille.



459 The Seminar Church in Haubourdin
1916, watercolor, 29 x 22.5, sig. l.r. "Hitler"
PC: U; F: P
Probably painted in May or June 1916. Crown Prince
Rupprecht and Hindenburg awarded medals to the List
Regiment in Haubourdin in July 1916.



460 "Corporal Hitler Reporting for Duty as Regiment Writer"
1916, pencil/paper, 25.4 x 18.7
sig. and date l.r. "Adolf Hitler 1916"; PC: D1; F: P

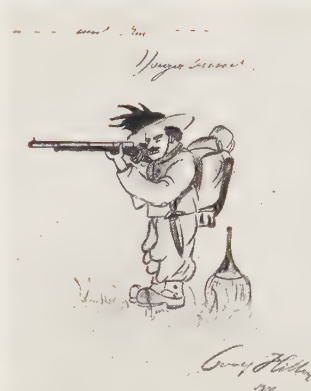


461
A German soldier reports
to Old Fritz
(Friedrich the Great)
at Sanssouci
1916, pencil/paper
25.5 x 20, sig. and date
l.r. "Adolf Hitler
Regiment Chronicler
1916"; PC: D1; F: P

On the reverse: "And I tell you,
good soldier, just let the English reason with us at Potsdam –
if they are afraid of us!"



462
"The Triple Alliance
is split apart ... in
the Double Alliance ..."
1916, pencil/paper
25 x 20.7
sig. and date l.r.
"Adolf Hitler 1916"
PC: D1; F: P



463
"... and the Vagabond"
1916, pencil/paper
25 x 20.7
sig. and date l.r.
"Adolf Hitler 1916"
PC: D1; F: P
Nos. 462 and 463 may
have been intended as
political cartoons for
the regiment newspaper.



464
Portrait in Profile:
a comrade with the
newly introduced steel
helmet
1916, pencil/paper
30 x 20, unsigned
SC: BST; F: BST

From Hitler's estate, Prinzregentenstrasse 9 in Munich.



465 "A. Hitler November 1916 Hospital Beelitz" l.l.
1916, pencil/paper, 20 x 26
PC: D1; F: P



466 "Monchy" (l.l.)
1916, watercolor, 20.5 x 28.2, sig. l.r. "Adolf Hitler"
PC: D; F: P

In unknown handwriting: "Church at Monchy France 1916"
Probably an error: the structure is more likely part of a factory complex. There are 7 different villages with the name "Monchy": research by Jacques de Launey indicates that this is probably "Monchy le Preux," south of the town of Arras. Hitler's regiment passed through here during its retreat to the Siegfried Line on March 15, 1917.



467 "On the Railroad Line of Biache" (u.r.) – 1917, watercolor 11.5 x 14.5, sig. l.r. "Adolf Hitler" date u.r. "3 May 1917"; SC: US Army Center of Military History; F: PR. Purchased by Prof. Heinrich Hoffmann and taken from him without compensation in May 1945 by the US Army. Held by the US Army.



468 "Ardoye in Flanders" (u.r.)
1917, pencil/paper, 14.5 x 22, sig. and date l.r.
"A. Hitler 27 June 1917"; PC: U; F: P

No. 7 from the folio of Hitler watercolors and drawings published by Prof. Heinrich Hoffmann in 1935. Hoffmann was the owner of the drawing.



469 "Becelaire 1917" (l.l.) – 1917, watercolor, 13 x 20 sig. l.r. "A. Hitler"; SC: US Army Center of Military History; F: PR. The Belgian-Flanders front. Purchased by Prof. Heinrich Hoffmann and taken from him without compensation in May 1945 by the US Army. Presently held by the US Army.



470 Church Ruins in Wavrin, west of Lille – 1917, watercolor, 16.5 x 21.5, sig. and date l.r. "A. Hitler 1917"
PC: USA4; F: PR. The original owner was a Benedictine priest in Belgium during World War I. His nephew from Dublin sold the painting to its present owner in 1978.



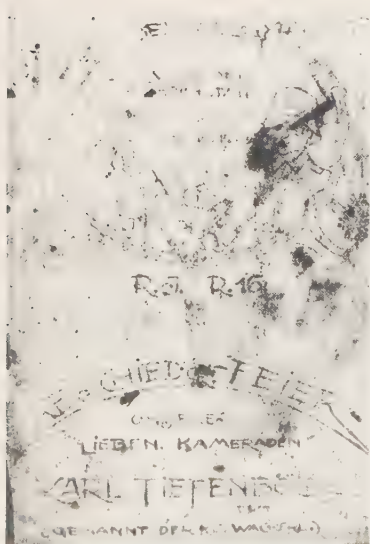
471 "Houses in Leonding" (l.l.) – 1917, watercolor
17x24.4, sig. and date l.r. "Adolf Hitler 1917"
PC: D1; F: PR. Hitler was on home leave from the front
September 30 to October 17, 1917.



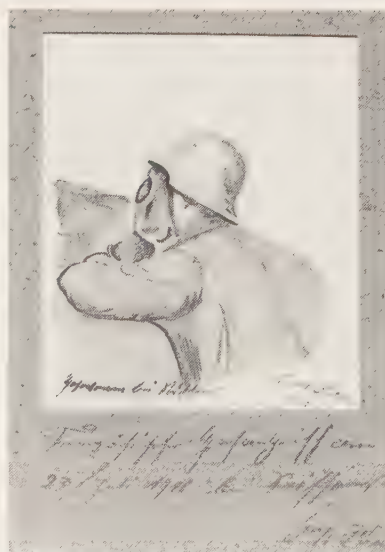
472 "Entrance to a Farm Courtyard in Leonding" – 1917 (?)
sepia/paper, 19.5 x 21.5, sig. "Adolf Hitler"
PC: D1; F: P; Possibly also painted by Hitler while on home
leave in 1917.



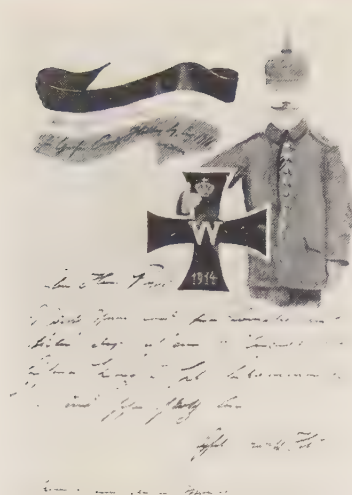
473 Kemmel Peak in Belgian-Flanders
1917 (?), watercolor, 26 x 41, sig. l.r. "A. Hitler"
PC: D; F: PR; The painting was a gift to a regiment comrade.



474
"Vogesien Hochstatt"
October 1917
pencil/paper, 14 x 9
PC: U; F: P
"Farewell party for our
dear comrade Karl
Tiefenböck (known as
the little 'Wackerl')."
Hitler drew this little
party announcement.



475
"Gas Alarm near
Soissons" – 1918
watercolor/paper,
mounted on
cardboard, 14 x 11.7
sig. and date l.r.
"Adolf Hitler 1918"
PC: D1; F: P
In Hitler's
handwriting below:
"French
counter-attack on
23 July 1918 near
Soissons
Adolf Hitler"
Originally owned
by Piller, a
corporal in the List
Regiment.



476 Self-portrait – 1918
watercolor with
handwriting in ink
19 x 13.5, sig. l.r.
“Corp. Adolf Hitler”
PC: D1; F: P; Text
written in the black-
white and red flag: “The
Iron Cross First Class for
Corporal Adolf Hitler
4 Aug. 1918”, signed
“Adolf Hitler” The letter:
“Dear Herr Popp! I would
like to let you and your
family know that I received
the Iron Cross First Class
on 4 August, and am very
proud. Corp. Adolf Hitler
I will be home this
month on leave.”



477
“Head Nurse
Paula,
Pasewalk
Hospital Nov. 18”
1918
pencil/paper
17 x 13, sig. l.r.
“Adolf Hitler”
PC: D1; F: P



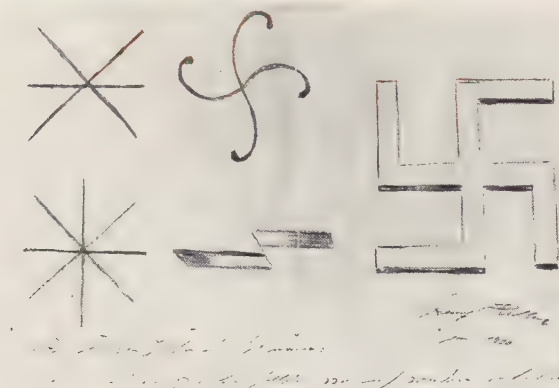
478 Bridge over a Creek
1914–18 (?), watercolor, 18.5 x 22.5, sig. l.l. “A. Hitler”
PC: U; F: J



479
Wooded
Landscape 1919 (?)
oil/cardboard
53 x 40, sig. l.l.
“Adolf Hitler”
PC: A1; F: PR



480 Country Villa
1919 (?)
oil/canvas
53 x 40, sig. l.r.
“Adolf Hitler”
PC: A1; F: PR
Inscribed on
reverse:
“To my advisor
and comrade
(“Ernst Röhm”
can be read
under the ink
crosses), dedicated
with unwavering
loyalty.
Berlin, September
16, 1930.
Adolf Hitler”
(see Müllern-
Schönhausen, p. 13)



481 Five Runes

May 1920, pencil/paper, sig. and date l.r.

"Adolf Hitler May 1920"

PC: D1; F: P. In Hitler's handwriting below: "The holy sign of the Germanic people. One of these symbols should be resurrected again by us."



482

"Design I by Adolf Hitler"

September 1920

lightly watercolored drawing, sig. and date l.r.

"4 September 1920, Adolf Hitler"

PC: D1; F: P

In Hitler's handwriting:

"Design I contains the old colors black white red.

The swastika should be reserved for the Party member." In "NSDAP" the letter "N" is drawn backwards.



483

"Design II

by Adolf Hitler"

September 1920, watercolored drawing sig. and date l.r.

"4 September 1920 Adolf Hitler"

PC: D1; F: P

In Hitler's handwriting:

"Black swastika on a white field the red outer ring carries the inscription. I find this symbol in the ring very good."



484

Design III – Swastika

September 1920

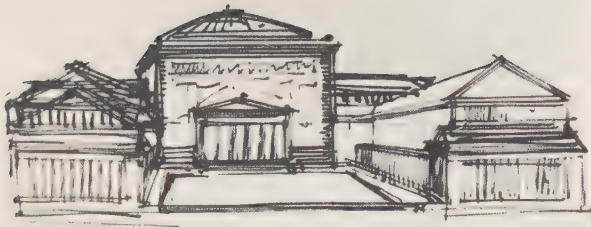
watercolored drawing sig. and date l.r.

"4 September 1920 Adolf Hitler"

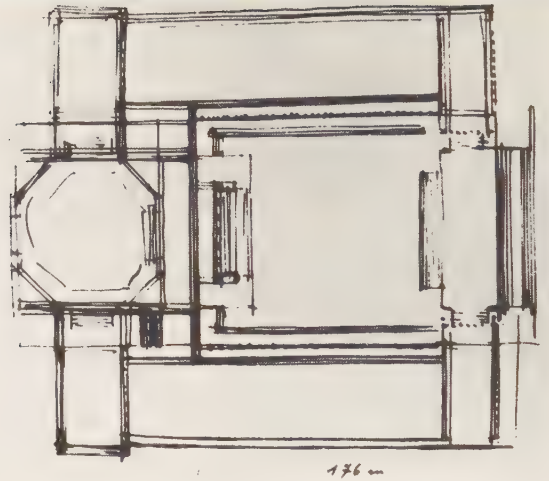
PC: D1; F: P

In Hitler's handwriting:

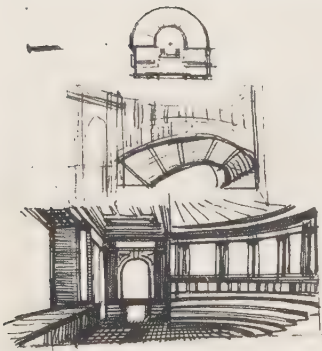
"Design III I like very much. The border is yellow. The swastika is silver (an ancient holy symbol representing the sun). The colors black-white-red are also included."



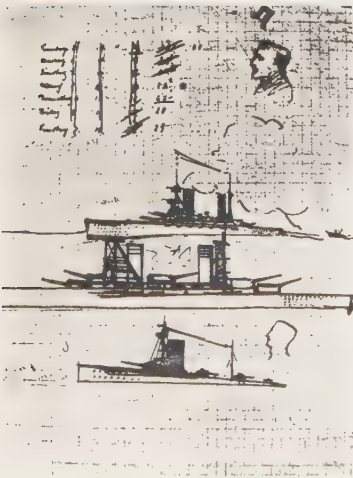
491 Frontal View of a Public Building (museum?)
1922, pen and pencil on paper
F: P and FA



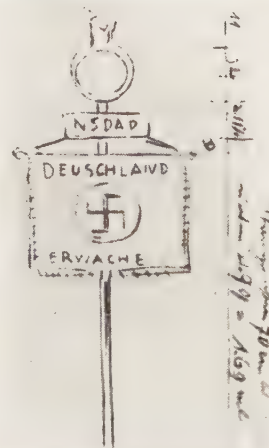
492 Floor Plan of Public Building (museum?)
1922, pen and ink, F: P and FA



493
Design for a Theater
1922, pen and ink
F: P and
FA NS 26/1681
Noted on later CA
photos: "property of
the Lauböck family."



494
Warships
1922, pen and ink
sketches
PC: U
F: FA NS 26/50
and 16317b



495
NSDAP Flag Standard
1922, pencil/paper
PC: U; F: P
Hitler's sketch
with exact lengths
noted along the side.

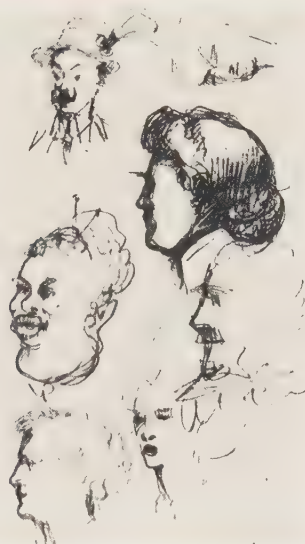


496
Sketches of
Dietrich Eckart
1922, pencil/paper,
sig. and date l. r.
"Adolf Hitler 22"
PC: D1; F: P

At left, in Hitler's handwriting: "Dietrich Eckart, chief editor of the 'Völkischer Beobachter', creator of the fight slogan of the movement: 'Germany Awake!'" at the age of 54 in 1922 A. Hitler 22" Below, in Hitler's writing: "My friend, an fighter in the front ranks of our movement, Dietrich Eckart."



497
Caricatures – 1922
pen and ink on paper
PC: U; F: P
The left side of a large
sheet.



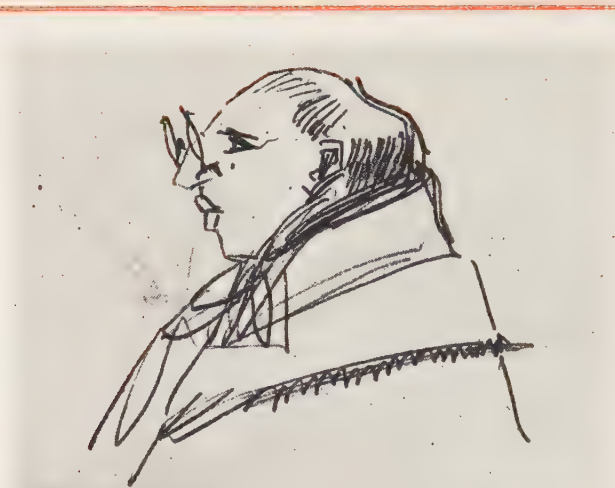
498
Caricatures – 1922
pen and ink on paper
PC: U; F: P
The right side of a large
sheet containing
No. 497.



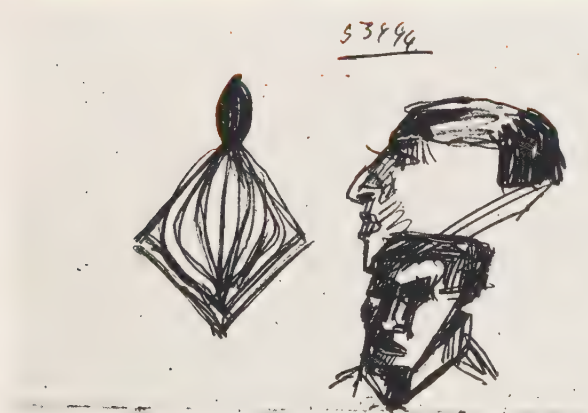
499
Sketch of a Man
1923, pen and ink on paper
C: U; F: FA NS 26/1680/b
At bottom in unknown
handwriting: "Karl Count
v. Bothmer drawn by his
'friend' Adolf Hitler"
Noted on another photo of
the same sketch: "Property
of the Lauböck Family".
See No. 490.



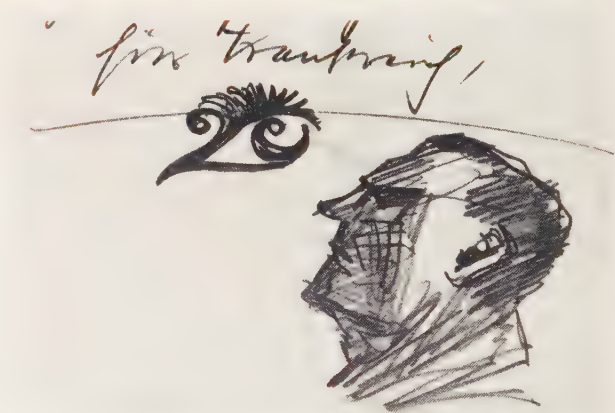
500 Caricature of a Man in Profile;
1922–23, pencil/paper; PC: U; F: P



501 Caricature of a Monk (?) – 1922, pen and ink
PC: U; F: CA and FA NS 26



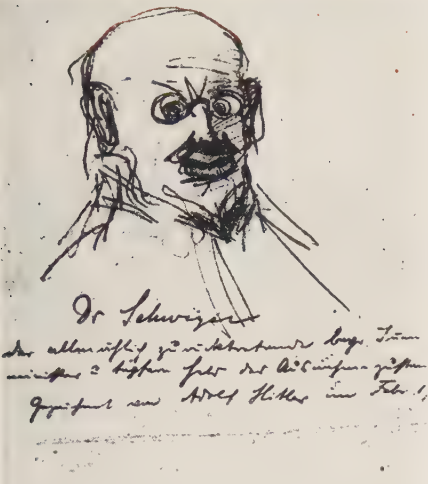
502 Doodles – 1922, pen and ink
PC: U; F: CA and FA NS 26



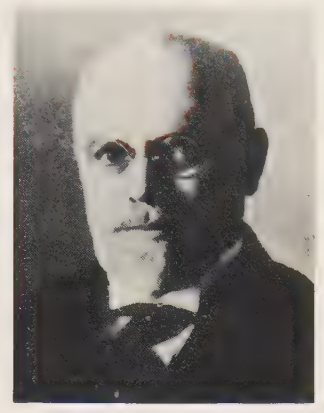
503 Profile of a Man and Doodles
1922, pencil/paper; PC: U; F: P
Sketched on a draft on one of his speeches.



504
Caricatures of Early
NSDAP Political
Opponents
1920–21, pen and ink
on cardboard, 9.5 x 15
PC: D; F: P
Originally owned by
Christa Schroeder,
Hitler's secretary,
now by Dr. Henry Picker,
Starnberg.



505 Portrait of Dr. Schweyer,
1923, pen and ink
PC: U; F: FA NS 26/38/1
Written in unknown handwriting:
"Dr. Schweyer, finally retiring Bavarian
Minister of the Interior and brave hero of the
state of emergency. Drawn by Adolf Hitler in
Feb. 1923." Noted on a photograph of the
drawing, made after 1936, is the remark:
"Property of the Lauböck family." According to
the Lauböck son Fritz, everything was
destroyed shortly after World War II.



505a
Photograph of Dr. Franz
Schweyer, Bavarian Minister of
the Interior, taken in 1922.



506 Poster Design
1921, watercolor, 28 x 43, sig. l.r. "Adolf Hitler"
PC: D1; F: P; Text written in ink, color on the upper right-hand
corner.

In Hitler's handwriting:
"Germany's children are
starving! Yet the Jew
Erzberger gives away
milk to his blood-sucking
band. Adolf Hitler of the
DAP is speaking on the
19. XI. (1921) at 8 p.m.
in the Hofbräu Beer
Hall. Jews are not
admitted!"



506a
A popular lithograph by the
famous artist Käthe Kollwitz
was Hitler's model.



507 "My Friend Hanfstaengl's House in Uffing"
December, 1923, oil/cardboard, 43.5 x 58, sig. and date l.r.
"Adolf Hitler Dec. 1923 Landsberg Prison"; PC: D1; F: P



508 Vase with Poppies
1924, oil/cardboard, sig. and date l.r. "Adolf Hitler
Landsberg 1924"; PC: USA2; F: S



509 "My Bed in the Landsberg Prison"

1924, pencil/paper, sig. and date l.r. "Adolf Hitler Landsberg, 6 June 1924"

PC: D1; F: P

In Hitler's handwriting: "Even if the walls were twice as thick and the bars closer together, the thoughts and struggle for a new Germany for the Volk cannot be stopped."



510 (left) "Drawing of the events of 9 Nov. 1923"

June 1924, pencil/paper, sig. and date l.r. "Adolf Hitler Landsberg in June 1924"

PC: D1; F: P

Scene of the putsch at Munich's Feldherrenhalle. Ludendorff and his servant are standing, Hitler is to the right, half-kneeling.



510 (right)

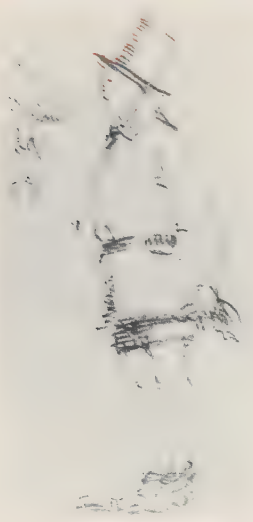
Drawing of the same scene in the press, 1923.



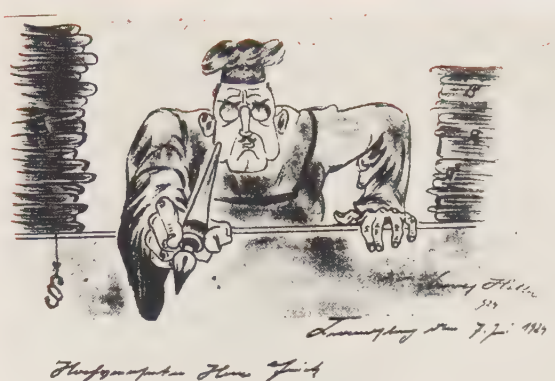
511 One of Weber's Gymnasts

1924, pen and ink/paper, 13.5 x 8.5, PC: U; F: P

From the Landsberg Prison newspaper, "The Honorary Landsberg Citizen," of which only one issue has survived and is owned by a German collector. Hitler provided 1–2 drawings a week for the paper. The accompanying text explains: "the drawing was done by Hitler. It shows the effects of the sport and gymnastics training under our prison comrade Dr. Weber on the once strong and hearty combat men."



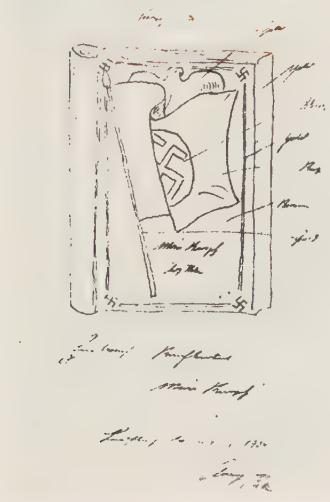
512
The Congratulator
1924, pen and ink, 13.5 x 8.5
PC: U; F: P
This drawing also appeared
in the Landsberg Prison
newspaper (see No. 511):
it portrays Wilhelm
Briemann as a hopeless
groom. (see Kallenbach,
p. 81 and p. 161).



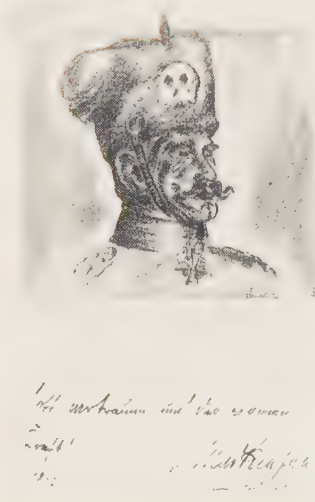
513 Caricature of the Public Prosecutor in Hitler's Trial,
July, 1924, pencil/paper, 12 x 20
sig. and date l.r. "Adolf Hitler 1924"
PC: D1; F: P. Written above in Hitler's handwriting: "The
opposition of the National German Movement and its
instrument." The drawing appears at the top of a letter written
to Dr. Wilhelm Frick on June 7, 1924.



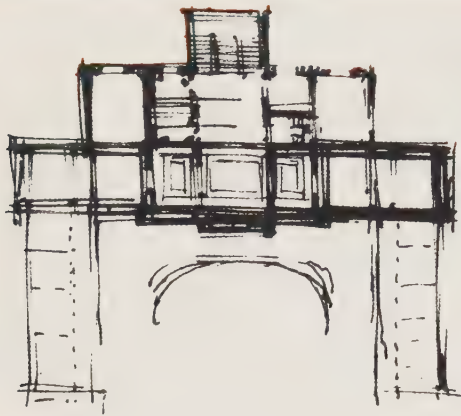
514 Group Portrait – 1924, pencil/paper, sig. l.r.
"Adolf Hitler"; PC: D; F: P
Five portraits in front of a barred window and a rising swastika.
Written in Hitler's handwriting: "Landsberg, June 12, 1924.
The heads of our movement. Me (Hitler), Kriebel, Maurice,
Hess and Weber. Whenever freedom is violated, the best men
meet in prison!"



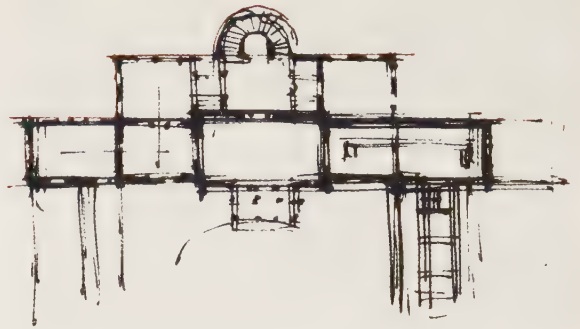
515
"Design for Cover of
'Mein Kampf'"
August 1924
pencil/paper, 20 x 15
sig. and date l.r.
"Landsberg
16 August 1924,
Adolf Hitler"
PC: D1; F: P
Notations clockwise
from above:
"black, gold, gold,
white, gold, red,
brown, gold, Mein
Kampf Adolf Hitler"



516
"General Field Marshal
Mackensen"
1924, pencil,
red chalk/paper, 20 x 15
sig. and date l.r.
"Adolf Hitler 1924"
PC: USA 2; F: S
Written below: "Trust
God and your own
Strength! v. Mackensen
General Field Marshal
1931"



517 Floor Plan of Public Building – 1925 (?), pen and ink on white cardboard, 10x13, SC: BST, No. 15, Hitler Estate. F: BST
A representative building with entrance stairs and drive.



518 Floor Plan of Public Building – 1925 (?), pen and ink on white cardboard, 10 x 13; SC: BST, No. 15, Hitler Estate. F: BST; Possibly a variation of No. 517, with entrance portico.



519 Naval Ship – 1925 (?), pen and ink on white cardboard, 10 x 13; SC: BST, No. 15, Hitler Estate. F: BST



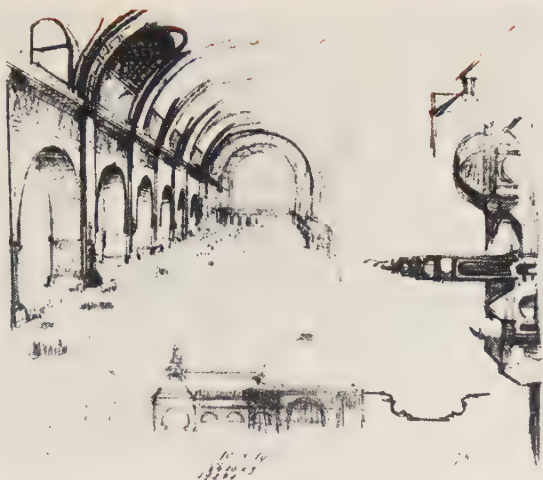
520 Naval Ship – 1925 (?), pen and ink on white cardboard, 10 x 13; SC: BST, No. 15, Hitler Estate. F: BST



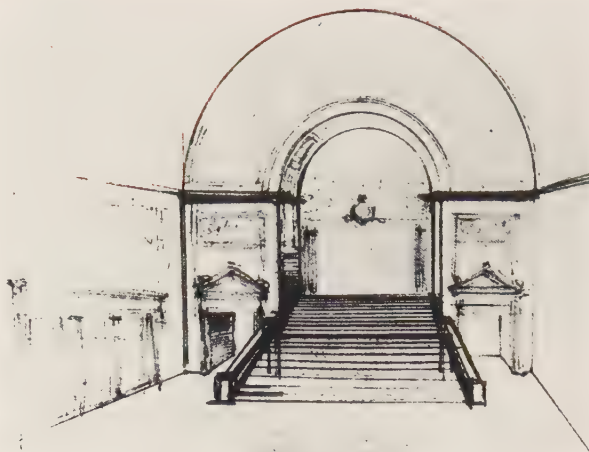
521 Naval Ship and Doodles – 1925, pen and ink on paper, PC: D2; F: P; From the 1925 sketchbook, gift to Albert Speer.



522 World War I Tank - 1925, pen and ink, PC: D2; F: P. Same source as No. 521.



523 Architectural Sketch of Immense Domed Hall, Dome and Tower – 1925, pen and ink; PC: D 2; F: P; (see No. 521).



524 Interior of a Representative Hall with Wide Stairway – 1925, pen and ink; PC: D 2; F: P; (see No. 521).



525 The Great Hall in Berlin – 1925, pen and ink, 8.5 x 13.5 PC: D 2; F: P. Hitler's favorite building for "new" Berlin: this first sketch of the hall was done in 1925 and presented to Albert Speer; (see No. 521).



526 Public Building – 1925 (?), pen and ink, PC: D 2; F: P A representative building done in the style of other designs in the 1925 sketchbook; (see No. 521).



527 Public Buildings – 1925, pen and ink PC: D 2; F: P Also from the sketchbook given to Speer; (see No. 521).



528 Main Boulevard (Munich?) – 1925 (?), pen and ink on white card, 8.3 x 13; PC: D; F: P; Saved from the Berghof in 1945 by Hitler's secretary Christa Schroeder. Frau Schroeder was allowed to keep the nearly 100 drawings when she claimed they had been drawn by her father. During Frau Schroeder's imprisonment after World War II, Albert Zoller took them for "safekeeping" and returned only 50; (see Nos. 504, 529–31).



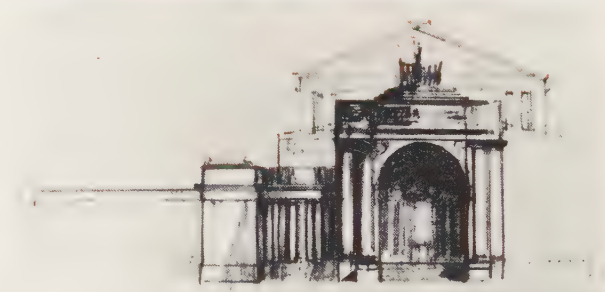
529 Private Villa
1925 (?), pen and ink, 8.5x13
PC: D; F: P; (see No. 528).



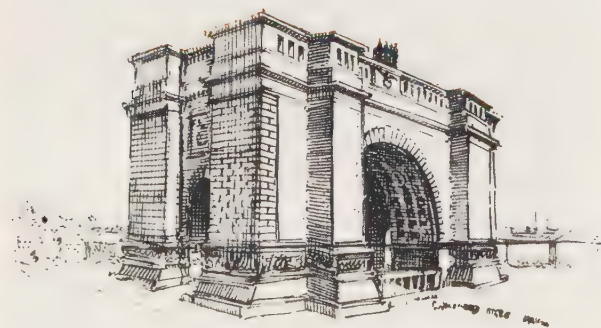
530 Perspective of a City Boulevard, with Monument, Corner Building – 1925 (?), pen and ink on white card, 8.3x13; PC: D; F: P; (see No. 528).



531 Main Entrance of Theater (Berlin?) – 1925 (?), pen and ink, 8.5x13; PC: D; F: P (compare with Nos. 694 and 695, see No. 528).



532 Main Entrance of Theater (Berlin?) – 1925, pen and ink
PC: D 2; F: P
From the 1925 sketchbook given to Albert Speer; (see No. 521).



533 Arch of Triumph for Berlin – 1925, pen and ink, 8.5x13; PC: D 2; F: P. From the sketchbook given to Albert Speer in 1935; (see No. 521).



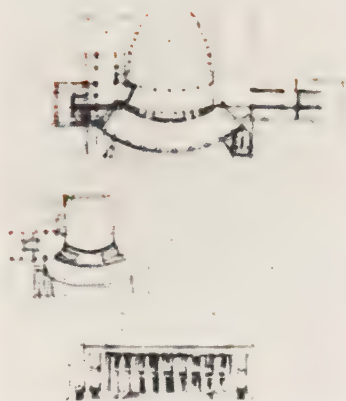
534 Arch of Triumph for Berlin – 1925, pen and ink, PC: D 2; F: P; (see No. 521).



535
 "Napoleon"
 1925–28, watercolor
 35 x 24.3, sig. l. r.
 "Adolf Hitler"
 PC: USA 2; F: S
 Watercolor sketch
 for oil painting on
 cardboard.



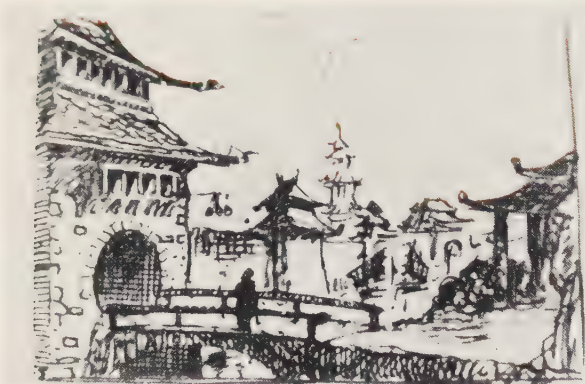
536
 Design for Large Church
 1925, pen and ink
 PC: D 2; F: P
 From Hitler's 1925
 sketchbook, given
 to Speer; (see 521).



537
 Architectural Sketch
 of Public Building
 1925, pen and ink
 PC: D 2; F: P
 From Hitler's
 1925 sketchbook.
 Probably the Linz
 opera house.



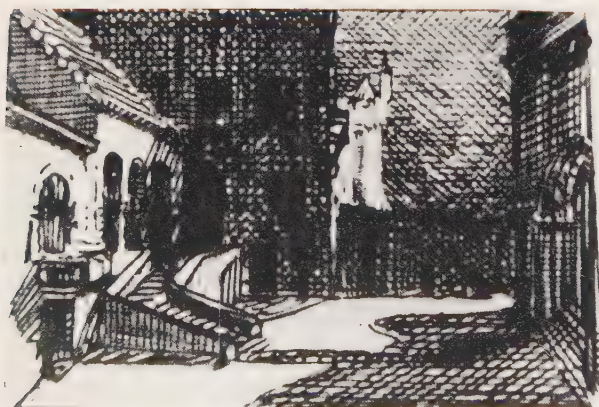
538 "Turkish Café" (u.l.) – 1925 (?), pen and ink
 7.25 x 12.5; PC: D; F: P – Saved from the Berghof by
 Christa Schroeder, Hitler's secretary; (see No. 528).



539 Stage Scenery for "Turandot", Act I – 1925–26 (?)
pen and ink; PC: D; F: P; (see No. 528).



540 Stage Scenery for "Julius Caesar", Act II
1925–26 (?), pen and ink; PC: D; F: P; (see No. 528).



541 Stage Scenery for "Lohengrin", Act II
1925–26 (?), pen and ink; PC: D; F: P; (see No. 528).



542 Stage Scenery for "Tristan und Isolde", Act II
1925–26 (?), pen and ink; PC: U; F: P
From the 1925 sketch book given by Hitler to Speer.



543 Southern German Church with Parish House
1920–1925 (?), watercolor, 15 x 19, sig. l.l. "A. Hitler"
PC: U; F: P; Au: K 1980



544 Village Church
with Hay Shed
1923–1925 (?)
watercolor
20 x 14.4
sig. l.l. "A. Hitler"
PC: D; F: H
The paintings
Nos. 544–548 were
owned by a
Nuremberg
NSDAP official.
They appeared on
the market in 1982.



545 Mountain Shrine
1923–25 (?)
watercolor
20.5 x 14.4
sig. l.l. "A. Hitler"
PC: D; F: H
(see No. 544).



546 Mountains and
Forest – 1923–25(?)
watercolor
24.5 x 22.5, sig. l.l.
"A. Hitler"
PC: D; F: H
(see No. 544).



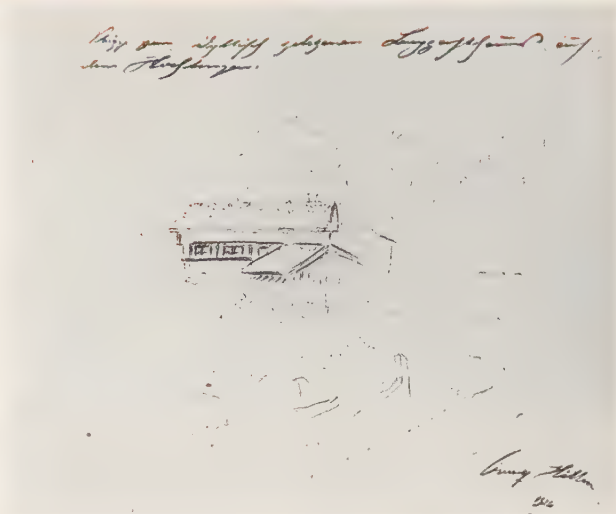
547 Mountain Chapel – 1923–25 (?), watercolor, 12.6 x 13.8
sig. l.l. "A. Hitler"; PC: D; F: H; (see No. 544).



548 Mountain
Meadow with Forest and Peaks – 1923–25 (?) watercolor,
19.6 x 14.7, sig. l.l. "A. Hitler"; PC: D; F: H; (see No. 544).



549 Baroque Convent with Church - 1925, pencil, with pen and ink and light watercoloring, 23.7 x 38.4, sig. and date l.l. "Adolf Hitler Munich 1925"; PC: D1; F: P



550 "Sketch of an Idyllic Mountain Inn on the Hochlenzer Peak" - 1926, pencil/paper, 11 x 13.5, sig. and date l.r. "Adolf Hitler 1926"; PC: D1; F: P



551 "Alpine Farm" - 1926
oil on plywood, 48.5 x 72, sig. l.r. "Adolf Hitler"; PC: D1; F: PR
An alpine view with the Zugspitz peak "finished in the year 1926." The painting was given to Hermann Göring on his birthday and loaned by Göring to an exhibition in 1936.



552
Cyclamen in a Vase
1928, watercolor
19.5 x 11
sig. and date l.r.
"Adolf Hitler 1928"
PC: D1; F: P

In Hitler's handwriting on picture frame: "I extend my best wishes to you, my dear Goebbels, on your 36th birthday. Your Adolf Hitler 23 October 1933." Loaned by Dr. Goebbels to a 1936 exhibition.



553
 "View of the
 Mountains"
 1928, pencil/paper
 25.7x22.5, sig. and
 date l. r.
 "Adolf Hitler 28"
 PC: D1; F: P



554 "The Watzmann Peak from One of My Favorite Spots"
 (l. l.) – 1929, pencil/paper, 22.7x29.5, sig. and date l. r.
 "Adolf Hitler 1929"; PC: D1; F: P



555 "The Wachenfeld House in the Winter of 1928" (l. m.)
 1929, pencil/paper. 22.7x29.5, sig. and date l. r.
 "Adolf Hitler 1929"; PC: D1; F: P; "Haus Wachenfeld"
 was later rebuilt into Hitler's Berghof.

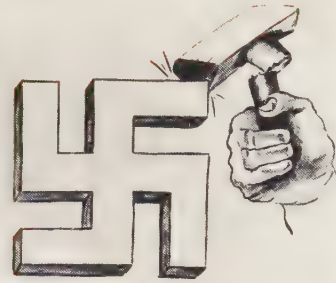


556 "The Wachenfeld House in Spring"
 1929, pencil/paper, 22.7x30.5, sig. and date l. r.
 "Adolf Hitler 1929"; PC: D; F: P



557
 "The Königssee
 St. Bartholomä"
 1929, pencil/paper
 32.2 x 22.7
 sig. and date l. r.
 "Adolf Hitler 1929"
 PC: D1; F: P

AH



*Poster design:
the swastika holds
out!*

558
"Poster design:
the swastika holds
out!"

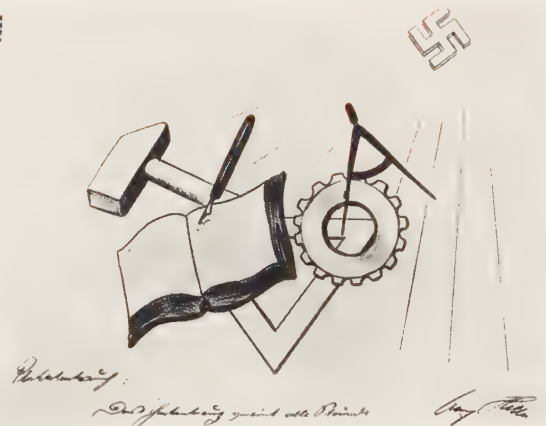
The following series of poster designs (Nos. 558–576) was drawn by Hitler for election propaganda. The designs were not used, however, because he considered the posters done by Schweitzer (Mjölner) to be better. It is highly likely that Hitler copied themes and figures from other sources, as in No. 506. Each of the posters is 50 x 34.6, is done in pencil on light cardboard, and is in the same German collection. They are all signed and dated in the lower right corner: "Adolf Hitler 29."

AH



559
"Poster design:
the viper is scoured!"

AH



560 "Poster design: the swastika unites all classes"

AH



561
"Poster design:
Sieg Heil to National
Socialism!"

AH



562
"Poster design:
united toward our
goal!"

AH



*Poster design:
Remember, comrades -
we will never forget!*
Long 1933

563
"Poster design:
comrades we swear
that we will never
forget!"

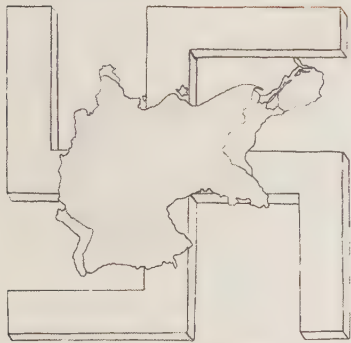
AH



*Poster design:
Let there be light!*
Long 1933

564
"Poster design:
let there be light!"

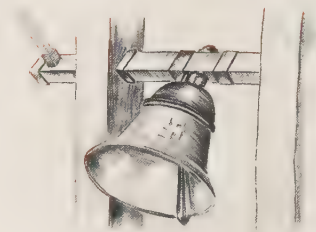
AH



*Poster design:
The symbol of
National Socialism,
the swastika, will
soon bear Germany's
destiny!*
Long 1933

565
"Poster design:
the symbol of
National Socialism,
the swastika, will
soon bear Germany's
destiny"

AH



*Poster design:
The bells herald
a new era!*
Long 1933

566
"Poster design:
the bells herald
a new era!"

AH



*Poster design:
The ban on all National
Socialist speakers be
lifted!*
Long 1933

567
"Poster design:
we demand that the
ban on all National
Socialist speakers be
lifted!"

AH



*Poster design:
just for the time
being!*
Long 1933

568
"Poster design:
just for the time
being!"

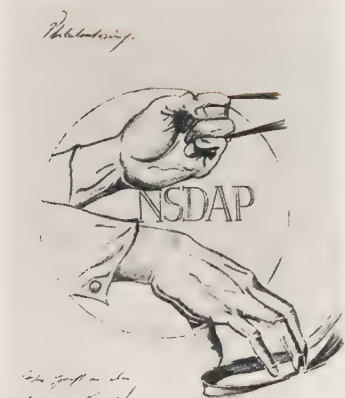
AH



Handwritten text:
 "Der alte System ist
 zu Ende!"
 "Der neue System
 beginnt!"
 "Der alte System
 ist zu Ende!"
 "Der neue System
 beginnt!"

569
 "Poster design:
 the end of the old
 system"

AH



Handwritten text:
 "Der NSDAP ist
 der alte System
 zu Ende!"
 "Der neue System
 beginnt!"

570
 "Poster design:
 grabbing the loose
 reins"

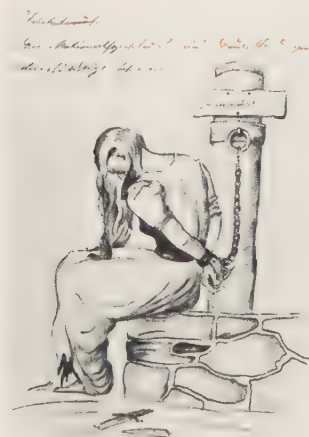
AH



Handwritten text:
 "Der NSDAP ist
 der alte System
 zu Ende!"
 "Der neue System
 beginnt!"

571
 "Poster design:
 the men of the
 swastika, the
 National Socialists,
 guarantee you
 protection again"

AH



Handwritten text:
 "Der NSDAP ist
 der alte System
 zu Ende!"
 "Der neue System
 beginnt!"

572
 "Poster design:
 National Socialism
 will free Germany
 from the lie of sole
 guilt!"

AH



573

"Poster design:
comrades, remember
November 1918!"

Poster design: "Remember, comrades, November 1918!"

AH



574

"Poster design:
chained!"

AH



575

"Poster design:
the swastika is
unstoppable!"

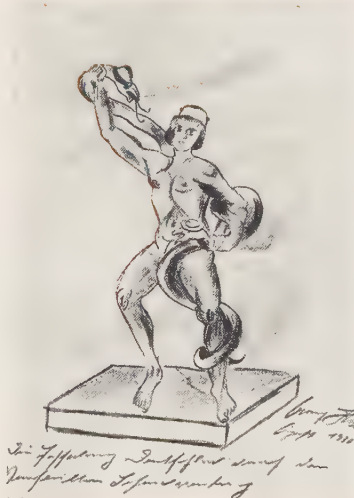
AH

Poster design: "The enchainment of Germany through the shameful Versailles Treaty"



576

"Poster design:
there is only one
solution to save
Germania from the
abyss – the NSDAP"



577

"The enchainment of
Germany through the
shameful Versailles
Treaty"

August 1930

pencil/paper

20.5 x 14.5

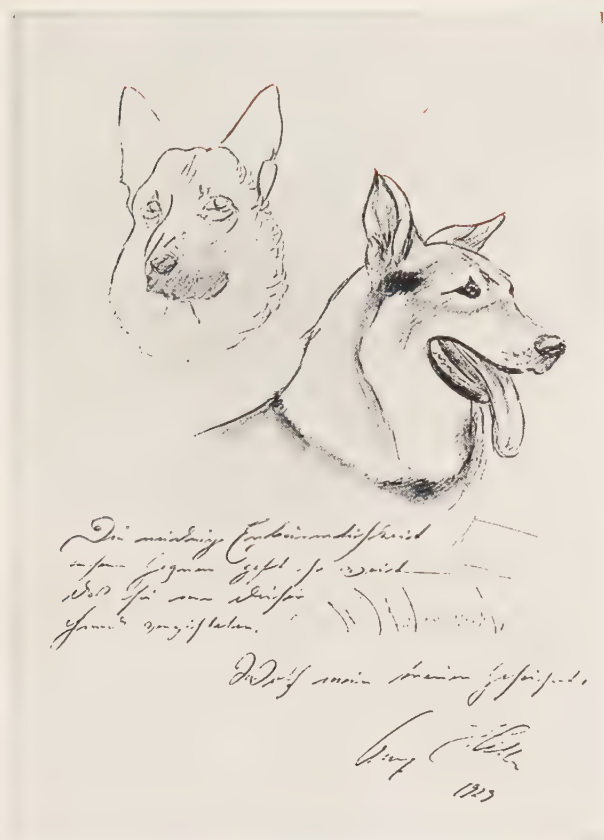
sig. and date l. r.

"Adolf Hitler

August 1930"

PC: D1; F: P

Hitler used the
famous Laocoön of
antiquity as a model,
now with a steel
helmet.



579 Head of a German Shepherd
1929, pencil/paper, 24 x 17.5, sig. and date l. r.
"Adolf Hitler 1929," l.l. "Wolf"
PC: USA 2; F: S

On reverse, in Hitler's handwriting:
"Miserable creatures won't even stop at (harming) animals,
Wolf was poisoned by such a creature. Adolf Hitler (19)29"

578 "Wolf, My Loyal Companion"
1929, pencil/paper, 36 x 24.5, sig. and date l. r.
"Adolf Hitler 1929"; PC: D1; F: P
In Hitler's handwriting: "The miserable meanness of our
opponents goes so far that they poisoned this dog."



580 Head of a Dog – 1929, colored pencil/paper, 26 x 29.5
sig. and date l. r. "Adolf Hitler 1929"; PC: D1; F: P



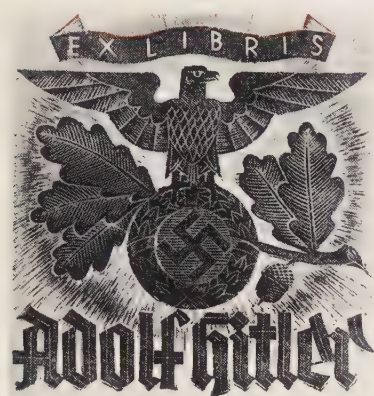
581 Head of a Dog – 1929, colored pencil/paper, 25.5 x 30
sig. and date l. r. "Adolf Hitler 1929"; PC: D1; F: P



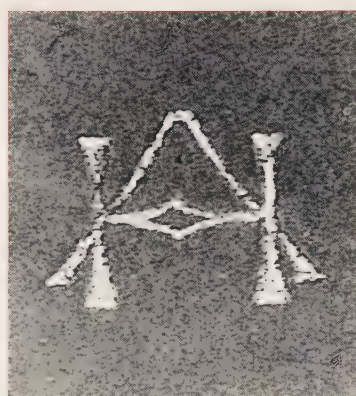
582 Standard – 1929 (?), pencil on cardboard card, 10.5 x 13.5
SC: Bavarian State Library in Munich; F: P. Design for both of the standards which stood at the entrance to the Brown House in Munich. A gift from Hitler to Henriette von Schirach.



583
Design for the Führer's Coat of Arms
August 1929
pencil/paper, 26 x 20
PC: D1; F: P
On the reverse in Hitler's handwriting:
"The Führer's coat of arms:
herald: the national eagle
order: the swastika
shield: 16th century
lettering: A. H.
Munich, 10
August 1929"



584
Bookplate
1929 (?)
woodcut, 9 x 9
PC: D; F: P
Created after Hitler's design. The "national eagle," similar to the coat of arms, was probably designed in 1929. The bookplate was produced by Richard Klein.



585
Monogram
1929 (?), gold on cherry red linen
PC: D; F: P
Hitler drew his monogram as two intertwined letters: this example appears on a folio.



586
The Tiergärtner Gate in Nuremberg
1929, watercolor
36.5 x 29.5
sig. and date l.r.
"A. Hitler 1929"
PC: D1; F: PR

On reverse, in Hitler's handwriting: "In gratitude to my comrade Max Inglinger.
Your Adolf Hitler Munich 1929"



586a The same view: the Tiergärtner Gate in Nuremberg; a watercolor appearing in a 1936 advertisement.



587
Geli Raubal.
Hitler's Niece
1929, pencil/paper
31 x 27
sig. and date l. r.
"Adolf Hitler 1929"
PC: D1; F: P



588 "Female Nude Geli Raubal Munich 1929"
1929, pencil/paper, 26.7 x 20.7, sig. and date l. r.
"Adolf Hitler 1929"
PC: D1; F: P



589 "Female Nude. G. Raubal Munich 1929"
1929, watercolored pencil drawing/paper, 27.3 x 19.2
sig. and date l. r. "Adolf Hitler 1929"
PC: D1; F: P



590 Self-Caricature – 1930, pencil on small white card, 9 x 14,
PC: David Irving, London; F: P. Saved from the Berghof by
Christa Schroeder, Hitler's secretary, who later gave it to Irving.
This is the reverse of No. 591; (see No. 528).



591 Two Female Heads
Reverse of No. 590.



592
Geli Raubal
1930 (?)
pencil/paper
PC: D; F: P

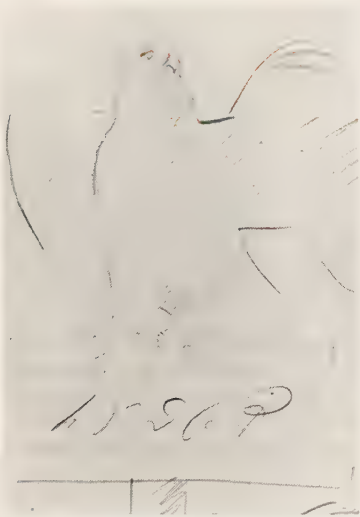


595
Geli Raubal
1931
red chalk/paper
28 x 22
sig. and date
"Adolf Hitler
1931"
PC: D1; F: P
Probably copied
from a photograph.



594
Birthday Card to
Hitler's Sister Paula
1930, watercolor, 14 x 9
sig. l. r. "Adolf Hitler"
PC: USA2; F: S

A clown in a rococo costume presents a pressed red rose.
In Hitler's handwriting: "Dear Paula, my very, very best wishes
on your birthday . . . wishes Adolf Munich 20 January 1930"
On reverse of the card: "Dear Paul(a), it was impossible to
come, will come the day after tomorrow! Adolf"

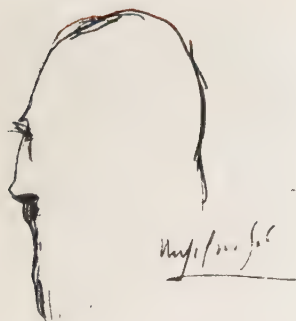


595
Sketch of Eagle
"NSDAP"; August 1930
pencil/paper, 26.5 x 20.5
sig. l. r.
with monogram "A. H."
PC: D1; F: P
In an accompanying
letter to Gauleiter Adolf
Wagner of Munich
(August 4, 1930),
Hitler criticizes the
chicken-like eagle at the
District Headquarters
and states that "this is
my idea of an eagle."



596
"My Caretaker
at Obersalzberg,
Father Rasp"
1930
watercolor
27 x 27
sig. and date l. r.
"Adolf Hitler
1930"
PC: D1; F: P

*Der Caretaker auf dem Berggasthof
Johann Rasp.*



597 Outline of a Head with Full Beard – 1930 (?)
pencil/paper
PC: U; F: P. Written in Hitler's handwriting: "Not for Geli!"
Perhaps a self-portrait with beard? From the Christa Schroeder
collection. (see Zoller, p. 80 and No. 528)



598 "The Church at Hammersbach near Garmisch"
1930, pencil/paper, 21 x 27.2, sig. and date l. r.
"Adolf Hitler 1930"
PC: D1; F: P

Die Kirche in Hammersbach bei Garmisch.



599 "Mountain Farm Belonging to the Obermayers"
1931, oil/cardboard, 33 x 45, sig. l. r. "Adolf Hitler"
PC: D1; F: PR. On the reverse in Hitler's handwriting:
"I was often a guest and could see how the German farmer clung
to the soil, in spite of the hardest work. Farmers in the alps are
especially bound to their poor soil. March 1931 Adolf Hitler"



600
Gretl Slezak,
daughter of
Leo Slezak
1931, oil/cardboard
50.5 x 40.5
sig. and date l. r.
"Adolf Hitler 1931"
PC: D1; F: PR

On the reverse side is a handwritten letter by Hitler signed and dated "Adolf Hitler Munich 1932"
Below: three typed lines: "Loaned for the exhibition in Linz. 27. III. 1936 Gretl Slezak"
An accompanying verification of the painting is signed by Rudolf Hess.



600a
Gretl Slezak
1931, oil/cardboard
50.5 x 40.5
sig. and date l. r.
"Adolf Hitler 1931"
PC: D1; F: PR

The reverse has the same documentation as No. 600.
In Hitler's handwriting: "I also painted you, Fräulein Slezak, in theater costume, after a photograph of Hoffmann. In this costume you are for me the personification of the Viennese gal. With best wishes,
Your friend
Adolf Hitler Munich 1932"



601 Sketch of the Volkswagen
1932, pencil/paper, PC: D; F: P
Hitler drew his design for the VW at a table in the restaurant "Osteria Bavaria", in Munich, in the summer of 1932. He did the drawing for Jakob Werlin, head of the Daimler-Benz agency and Hitler's "advisor" in automotive matters. "Take it with you," he said to Werlin, "and speak with people who understand more about it than I do. But don't forget it. I want to hear from you soon, about the technical aspects."
("Die Welt," May 2, 1981)



602 (left) Design for the Coburg Medal
1932, pencil/paper
PC: D; F: P
Hitler's design for the Coburg Medal, first awarded on October 14, 1932, in memory of the 1922 march on Coburg by 800 SA men from Munich and other Bavarian towns under Hitler's leadership. This sketch is taken from the book "The Battle of Coburg" by Franz Schwede-Coburg, published in Munich, 1939.

602a (right) The Coburg Medal in its finished form.
On November 6, 1936, the medal was designated as a particularly high honor given to NSDAP members (see "Die Auszeichnungen des Grossdeutschen Reichs" by Dr. Heinrich Doehle, Berlin, 1943).
The medal measured 6 x 4.1.



605
Female Nude
1933, chalk/paper
sig. l. r.
"Adolf Hitler"
PC: D1; F: P
Probably copied
from another
drawing:
see 603a.



603a
Erhard Amadeus Dier's
"Female Nude"
Certainly used
for the copy.



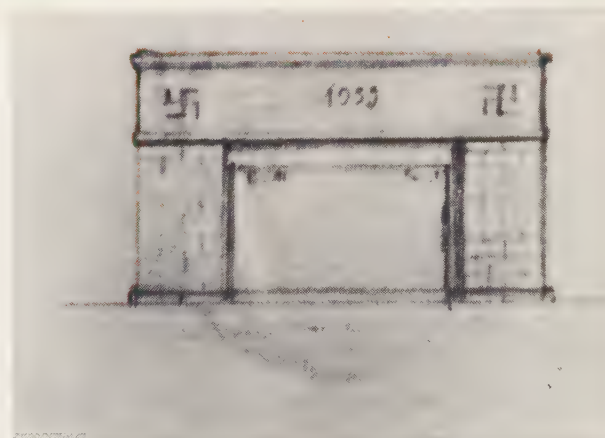
604
"Female Nude
Chubby
Fräulein E. Braun"
1933, watercolor
sig. l. r. "Munich
Adolf Hitler"
PC: D1; F: P
Probably copied.



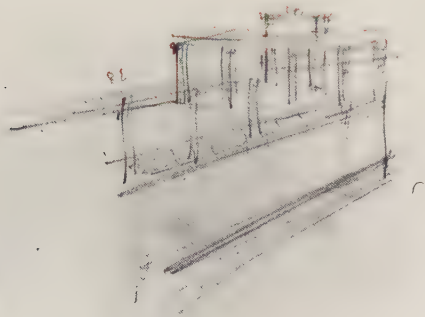
604a
"Bathing in the
Bergsee" by Julius
Engelhard. Certainly
used for the copy.



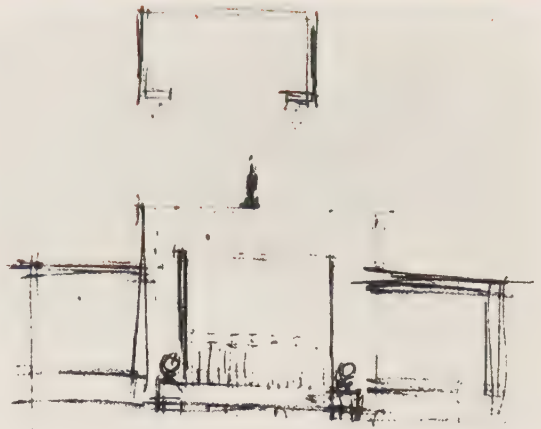
605
Silverware
1933 (?)
PC: D; F: P
Made by a Danish
silversmith for Berlin and
the Obersalzberg after a
design by Hitler. The
national eagle in relief,
with the monogram
"A. H." to the right and
left of the swastika.
Stamped 800 (sterling).



606 "Fireplace for Dr. G(oebbels) Apartment"
1933, pencil/paper, PC: D 2; F: P
No. 23 from the Speer collection.



607 "Apartment Dr. Goebbels" – 1933, pencil/paper, 18 x 26
 PC: U; F: K; Au: K 1980
 Design for a courtyard with gallery for the Berlin apartment of Dr. Goebbels. The Goebbels family did not rebuild their apartment to this suggestion. No. 16 from the Speer collection.



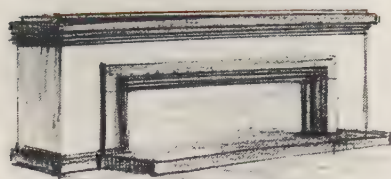
608 The Cultural Hall on the NSDAP Congress Grounds in Nuremberg – 1934, pencil/paper
 PC: D 2; F: P
 No. 45 from the Speer collection.



609 Floor Plan and Facade of the Nuremberg Cultural Hall 1934–35, pencil/paper
 PC: U; F: P. Compare with Nos. 608 and 610.



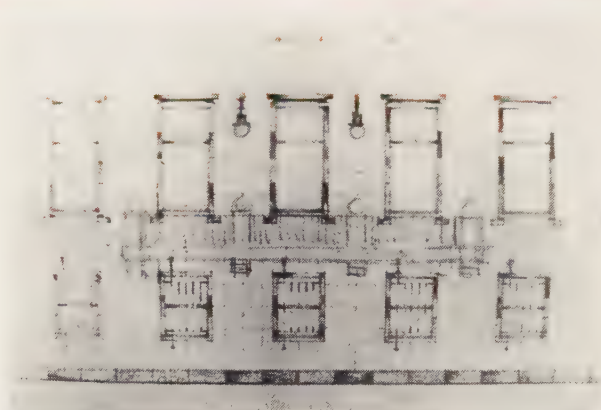
610 Design for the Cultural Hall in Nuremberg 1934(?), pencil/paper
 SC: BST No. 15 from Hitler's estate; F: BST
 A statue of Pallas Athene is over the portal.



611 Design for a Fireplace in the "Führerbau" in Berlin
1934, pencil, red pencil/paper, 22 x 29
PC: U; F: P; Au: K 1980; Drawn by Hitler in the presence of
Albert Speer. No. 22 from the Speer collection.



612 Terrace of the Old Reichs Chancellery in Berlin – 1934
pencil on checkered paper, 21 x 31; PC: U; F: K; Au: K 1980
Hitler designed masts and banners to block public view of his
bedroom in the Chancellery. No. 52 from the Speer collection.



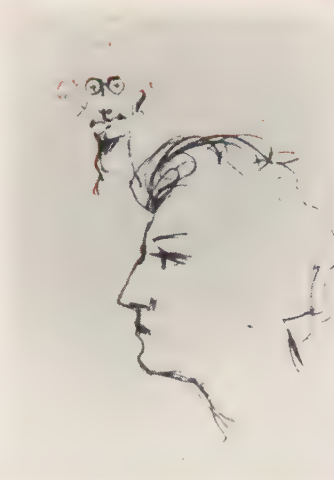
613 Balcony of the Reichs Chancellery in Berlin
1935, pencil/paper; PC: D 2; F: P. No. 3 from the Speer
collection.



614 Bell Tower on the Bückleberg
November 1934; PC: D 2; F: P. No. 7 or 77 (illegible)
from the Speer collection.



615
"Fräulein Eva Braun"
1934, watercolor
38.5 x 28, signed both
on painting and on
frame: "Adolf Hitler
1934"
PC: D1; F: P
Compare with No. 317.



616
Caricatures
1934–35 (?),
pencil/paper
PC: U; F: P
Caricature of Hitler's
housekeeper in Munich,
Frau Winter, and
Eva Braun in profile (?).
Saved by Christa
Schroeder, Hitler's
secretary;
(see No. 528).



617 "The Hostess of the Berghof, Fräulein Braun"
1936, pencil/paper, highlighted with gray watercolor 18 x 21,
sig. and date l.r. "Adolf Hitler 1936"
PC: D1; F: P



618 Valley Side of Haus Wachenfeld (later the Berghof)
1935, pencil/paper, PC: D 2; F: P. No. 14 from the Speer
collection. Drawn at Obersalzberg in 1935.



619
"View from the
Guard's House
to the Berghof"
February 1936
charcoal on rough
paper
sig. and date l.r.
"Adolf Hitler on
February 10, 1936"
30 x 21
PC: D1; F: P



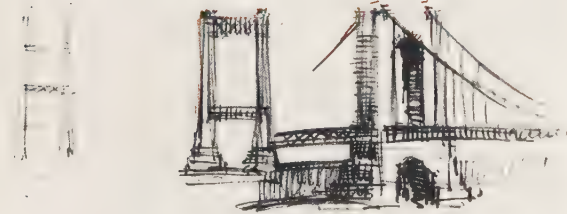
620
"View of the
Watzmann, King of
the Berchtes-
gadener Land"
February 1936
charcoal/paper
30 x 21,
sig. and date l.r.
"Adolf Hitler
walk on February 9,
1936"; PC: D1;
F: P



621
Tower for the Mars
Field on the NSDAP
Congress Grounds in
Nuremberg
1936, pencil/paper
PC: U; F: Film G 142
Inst. für wissenschaft.
Film in Göttingen.
Sketch for one of the
28 towers planned
around the perimeter of
the Mars Field;
construction was begun
in 1939.



622 Suspension Bridge over the Elbe River in Hamburg
1936, pencil/cardboard, 19 x 30
PC: U; F: P; Au: K 1980
No. 11 from the Speer collection.



623 Tower Sketches for the Suspension Bridge over the Elbe
in Hamburg
1936, pencil/paper; PC: D; F: K; Au: K 1978

No. 115 from the Speer collection. Speer's commentary:
"The towers were planned to be over 100 m high: the bridge and
towers were to surpass the Golden Gate Bridge in
San Francisco. Hitler abandoned his original concept of
constructing the towers out of steel. Two versions of the original
steel towers can be seen on the left."



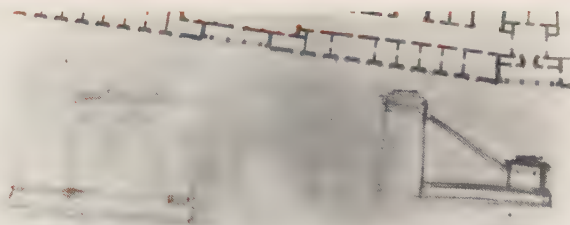
624 Design for a Masonry Bridge Tower
March 1937, pencil/paper, PC: U; F: FA NS 26/1860/6
Sketch for the proposed Hamburg bridge, drawn on
March 18, 1937. A different version of the tower
compare with Nos. 622 and 623).



624a The Elbe Bridge Project, drawn by the architect
Wilhelm Haerter. Because of the outbreak of the war, the
project was not begun.



625
Theater in Bayreuth
July 1936, pencil/paper
PC: D 2; F: P
Sketch done on July 26, 1936.
No. 27 from the Speer collection.



626 Sketch of the German Stadium in Nuremberg
June 1936, pencil/paper
PC: D 2; F: P
Drawn at Obersalzberg in the presence of Albert Speer.
From the Speer collection.

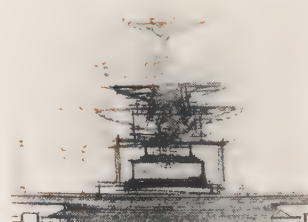


*Stadion in Nürnberg, August
Berlin, Juli 1936.*

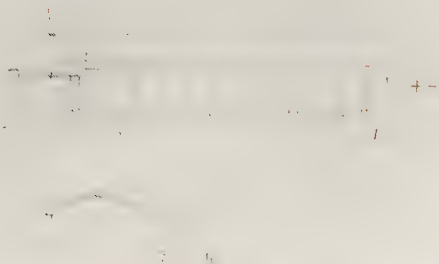
627 Stadium Detail
July 1936, pencil/paper
PC: D 2; F: P
NSDAP Congress Grounds in Nuremberg:
stadium superstructure detail. Drawn in Berlin,
July 1936.
No. 44 from the Speer collection.



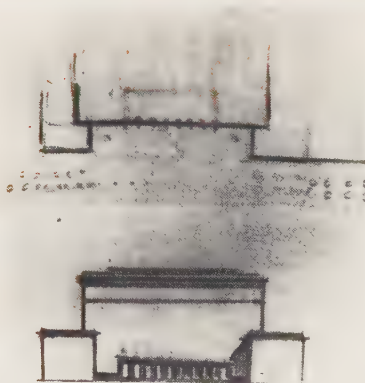
628 The Tribune of the Mars Field.
NSDAP Congress Grounds in Nuremberg
October 1936, pencil/paper
PC: D 2; F: P
Drawn at Obersalzberg on October 22,
1936. No. 55 from the Speer collection.



629 The National Emblem
on the Mars Field Tribune
in Nuremberg
October 1936, pencil/paper
PC: D 2; F: P. Drawn at the
Obersalzberg on October 22,
1936. No. 56 from the Speer
collection.



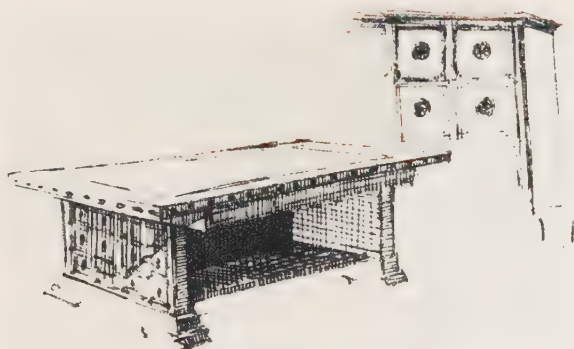
630 Hall of the Soldiers – October 1936
pencil/paper, 18.5 x 29.5; PC: USA 1; F: PR;
Drawn at Obersalzberg on October 22, 1936. No. 53 from the
Speer collection.



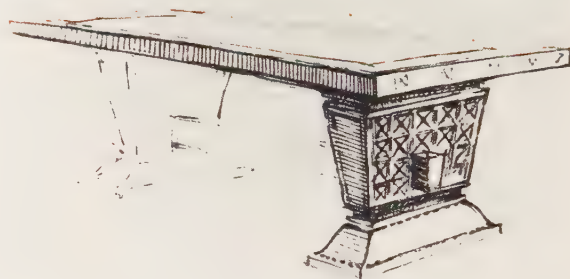
631
Architectural Sketch
March 1937
pencil/paper
PC: D 2; F: P
Probably a further
development of the
Great Hall of Berlin,
originally sketched
in 1922–25. From the
Speer collection.



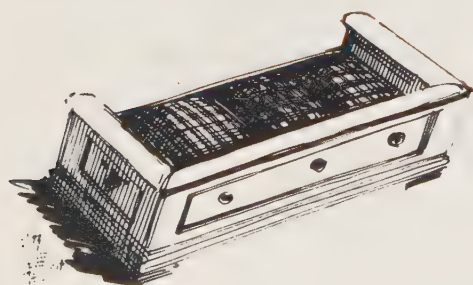
632 Furniture and Architectural Sketches 1936–38 (?),
PC: U; F: P
Handwriting (counterclockwise from above):
“Inlay work. Florentine. Chest”
“from medal of 1505: St. Peters according to Bramante’s plan
(Berlin Coin Collection)”
“Base of a Persian column in Babylon 500 B.C.”



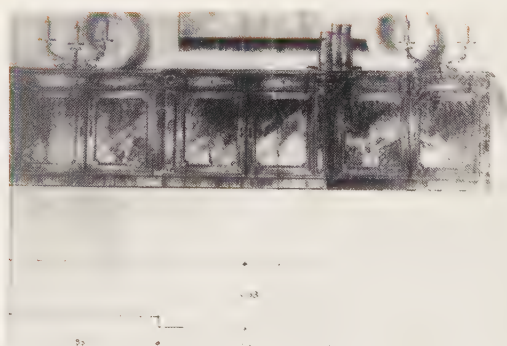
633 Furniture for the New Reichs Chancellery in Berlin
1938 (?), pen and ink on card, 9.5 x 15
PC: D; F: P
Saved by Hitler’s secretary Christa Schroeder:
now owned by Dr. Henry Picker; (see No. 528).



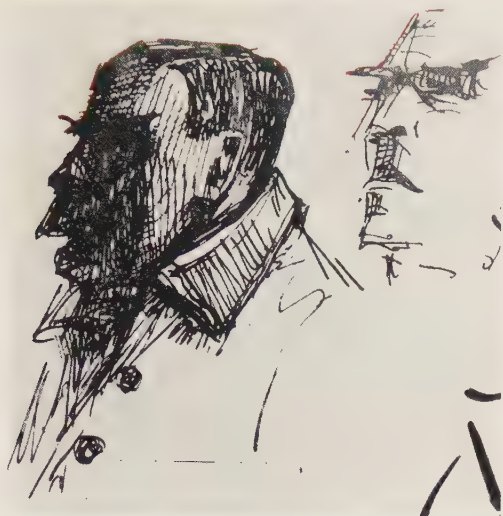
634 Table for the New Reichs Chancellery in Berlin
1938 (?), pen and ink on card, 9.5 x 15
PC: D; F: P. Reverse of No. 633.



635 Design for a Sofa
1938, pen and ink on white card, 10 x 13
SC: BST No. 15 from Hitler’s estate; F: BST



636 Design for Sideboard
1936–38 (?); PC: U; F: P
The measurements are given below.



637
Caricatures
1938, pen and ink/paper
PC: U; F: P
Used for the cover of
Heinrich Hoffmann's
autobiography,
"Hitler Was My Friend",
Munich-Bern, 1964.

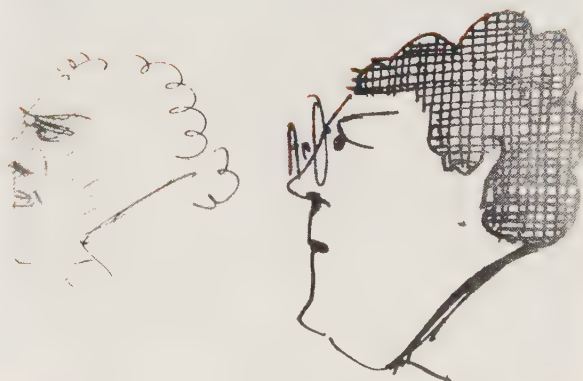


*Letting him
go to bed.*

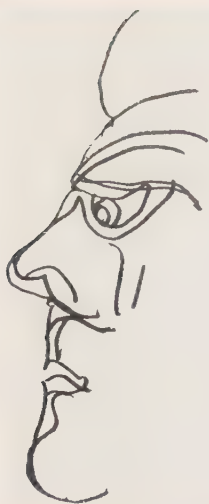
638
Caricature – 1938
pen and ink/paper
PC: U; F: P
Written below:
"Please wake me
at 8.00"; see No. 637.



639
Caricatures
1938, pen and ink/paper
PC: U; F: P; see No. 637.



640 Caricatures – 1938, pen and ink/paper
PC: U; F: P; see No. 637.



641
Caricature
1938
pen and ink/paper
PC: U; F: P
see No. 637.



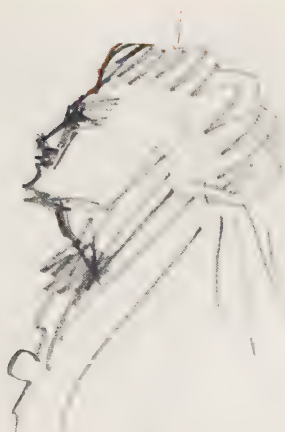
642
Caricature
1938
pen and ink
on white card
10 x 13
SC: BST
No. 15 from
Hitler's estate
F: BST



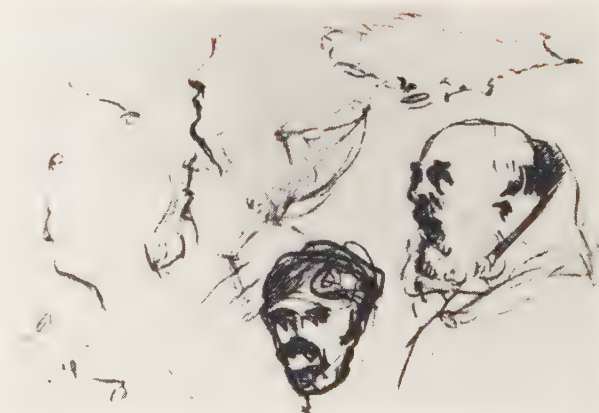
643 Caricature – 1938, pen and ink on card, 10 x 15
SC: BST No. 15 from Hitler's estate
F: BHST



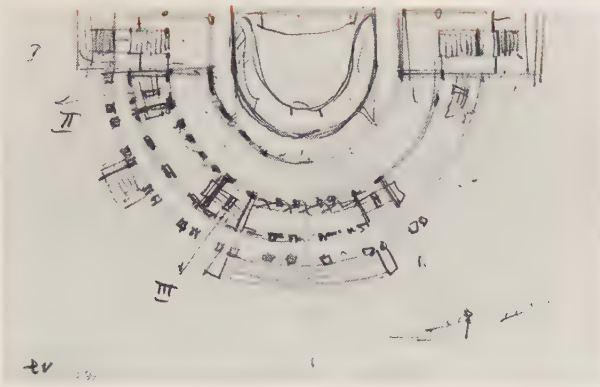
644
Caricature – 1938
pencil/cardboard
13.9 x 9
PC: D; F: P
Au: K 1980
On the reverse:
stamp "Hitler estate"
Given by Hitler
to Anny Winter,
his housekeeper
in Munich.



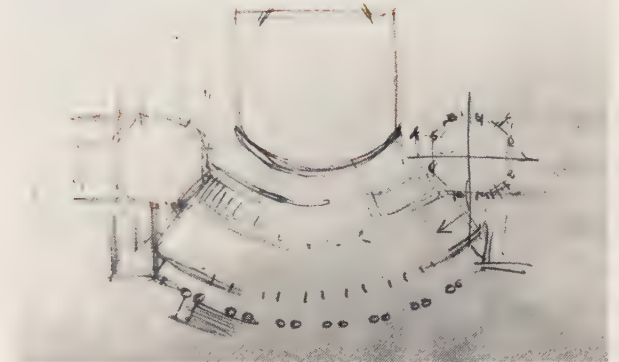
645
Caricature – 1938
pencil/cardboard
13.9 x 9
PC: D; F: P
Au: K 1980
Reverse of 644
Stamp: "Hitler
estate"



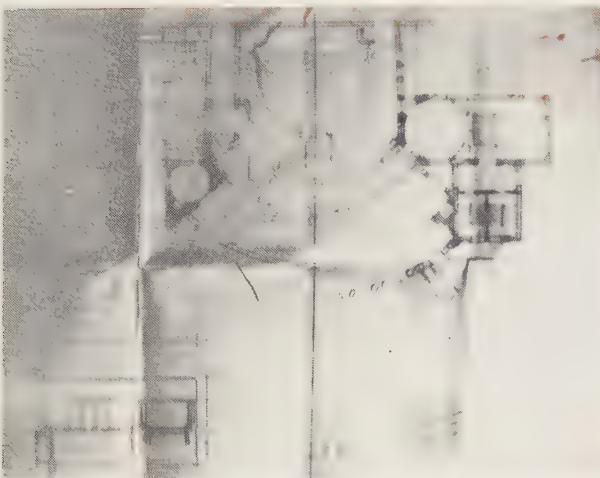
646 . Sketches of Heads – PC: U; F: P; On the right, possibly
a portrait of the Abbot of Lambach. From the Christa
Schroeder collection; (see No. 528). (See Zoller, p. 13)



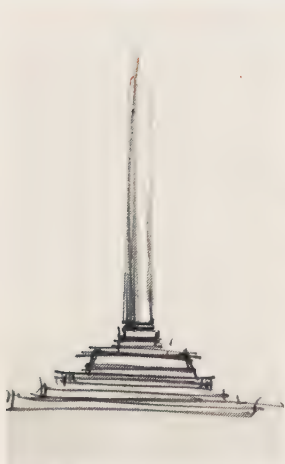
647 The Munich Opera
before 1937, pencil/paper
PC: D 2; F: P. From the Speer collection.



648 The Munich Opera
February 1937, pencil/paper, PC: D 2; F: P
Sketched in the Reichs Chancellery, Berlin, on February 6, 1937.
No. 43 from the Speer collection.



649 The Munich Opera
1937 (?), pencil/paper
PC: D 2; F: P
From the Speer collection.



650 Column of the SA 1932 (?), pencil/paper
PC: U; F: PR
Probably one of the first studies for the monument.



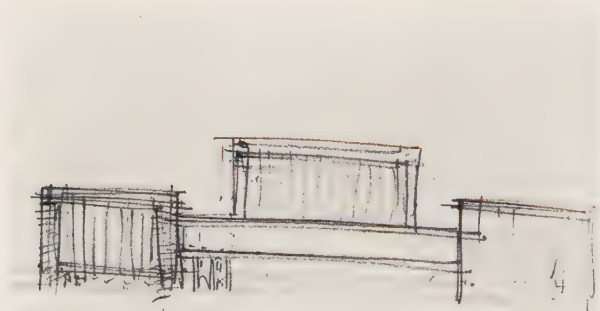
650a The Column of Marcus Aurelius in Rome.

Originally Hitler planned to erect a column similar to the Marcus Aurelius or Trajan columns in Rome, in front of the Munich railroad station. He was also familiar with the twin columns in front of the Karls Church in Vienna, and planned to depict the struggle and victory of the SA in reliefs spiraling up the column. After the Röhm putsch in 1934, Hitler altered his plan and the SA column became a "monument to the NSDAP movement." He occasionally thereafter referred to the monument as the "column," but it evolved into a four-sided (not round), fluted pillar, tapered toward the top. The original reliefs were now relegated to the four sides of the base, and Speer took over the idea. Giesler was able to convince Hitler that a pillared base was better than the overdimensioned relief figures. He also suggested, and Hitler accepted, the reduction of the monument's height from 212 m to 175 m. (see Giesler, pp. 291–299, and Rasp, pp. 88–90, 141–145).

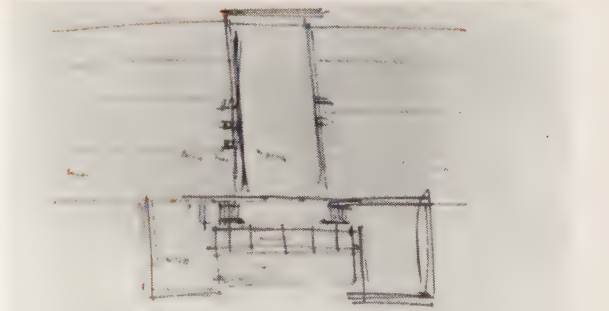


651 "Monument of the Movement" – 1937, pen and ink/paper; PC: U; F: P
The Munich monument, now a four-sided fluted pillar, planned for the eastern end of the monumental boulevard to be located between the new railroad station in Pasing and the present Munich railway station.

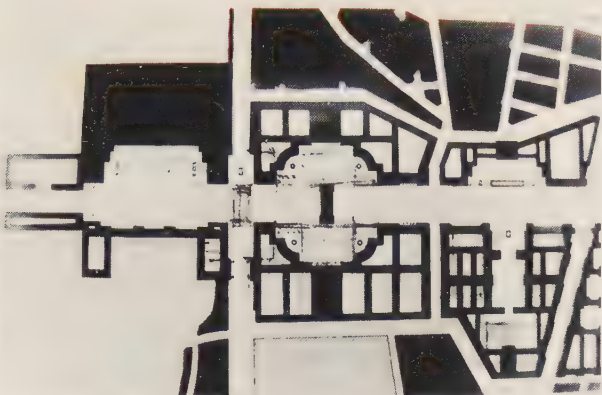
652 "Monument of the Movement" – March 1937
pencil/paper; PC: D 2; F: P. Drawn at Obersalzberg in March 1937.
No. 71 from the Speer collection.



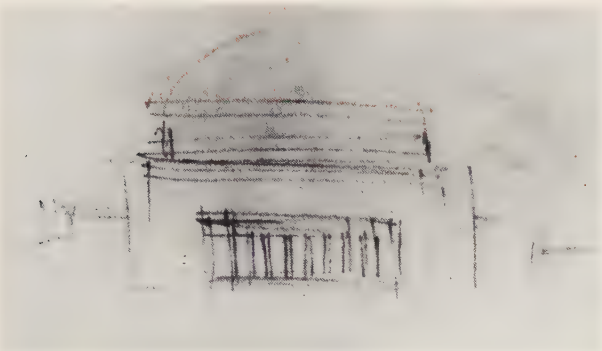
653 Southern Railroad Station in Berlin
January 1937, pencil/paper, 18.5 x 29.5; PC: USA 1; F: PR
Drawn at Obersalzberg on January 8, 1937 in the presence of Albert Speer. No. 65 from the Speer collection.



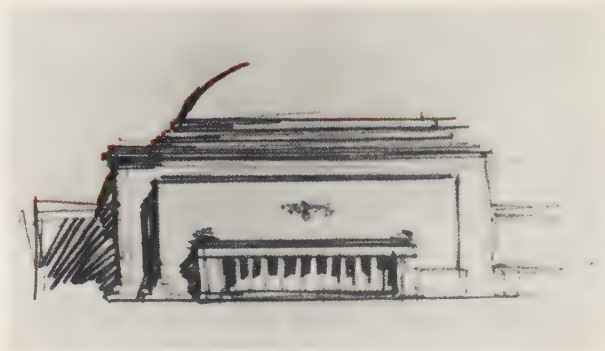
654 Plan of the Southern Railroad Station, Berlin
January 1937, pencil/paper; PC: D 2; F: P. No. 123 from the Speer collection, drawn on January 8, 1937 at Obersalzberg.



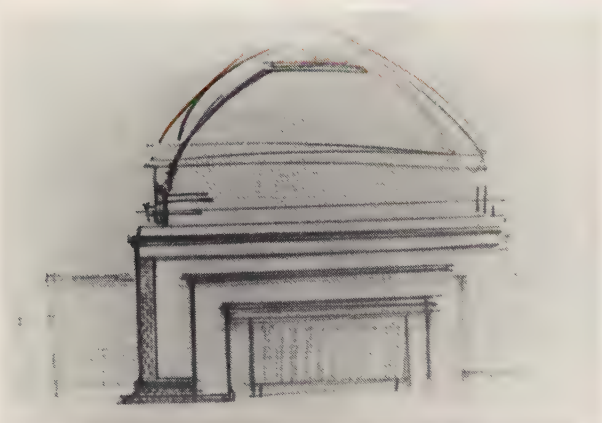
655 City Planning for Berlin – PC: D 2; F: P
Hitler sketched in suggestions on a large plan for new Berlin.
From the Speer collection, without explanation or number.



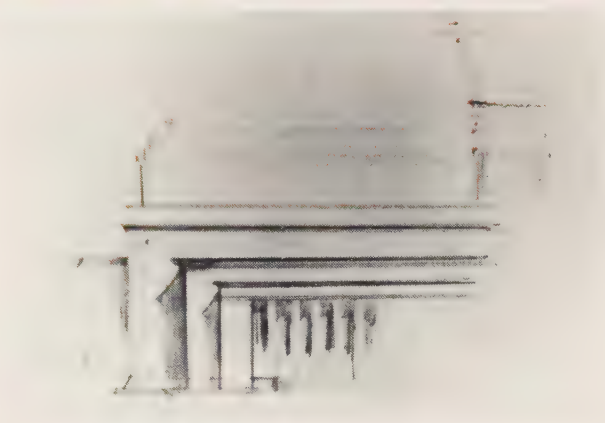
656 The Great Hall in Berlin
November 1937, pencil/paper
PC: D 2; F: P
Drawn at Obersalzberg on November 5, 1937.
No. 6 (?) from the Speer collection.



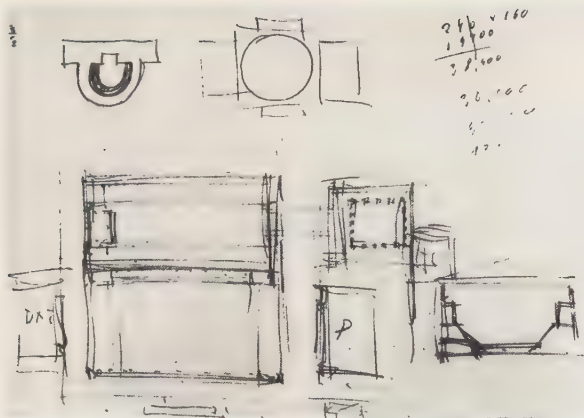
657 The Great Hall in Berlin
March 1937; PC: D 2; F: P
Drawn at the Obersalzberg on March 18, 1937.
No. 115 from the Speer collection.



658 The Great Hall in Berlin – March 1937, pencil/paper
PC: D 2; F: P. Drawn at Obersalzberg on March 28, 1937.
No. 66 from the Speer collection.



659 The Great Hall in Berlin – March 1937, pencil/paper
PC: D 2. F: P. Drawn at Obersalzberg on March 28, 1937.
No. 108 from the Speer collection.

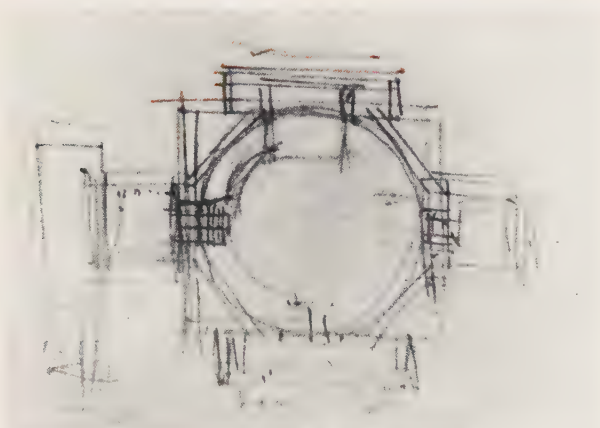


660 Hitler's Mausoleum

March 1937(?), pencil/paper; SC: BST; F: BST

No. 65/51 from Hitler's estate.

Located at the corner of the Gabelsberger/Türkenstrasse in Munich, next to the Hall of the Party. At the right, a cross-section of the Pantheon-like structure. (See Giesler, pp. 22–32.)

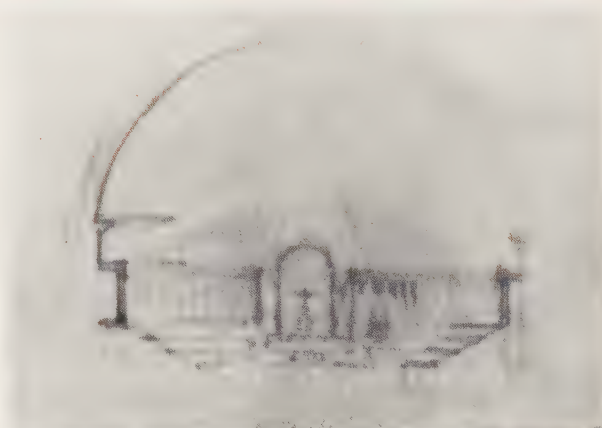


661 Hitler's Mausoleum (?)

March 1937, pencil/paper; PC: D 2; F: P

From the Speer collection, without number or notation.

Perhaps a more detailed floor plan of his projected mausoleum, see No. 660.

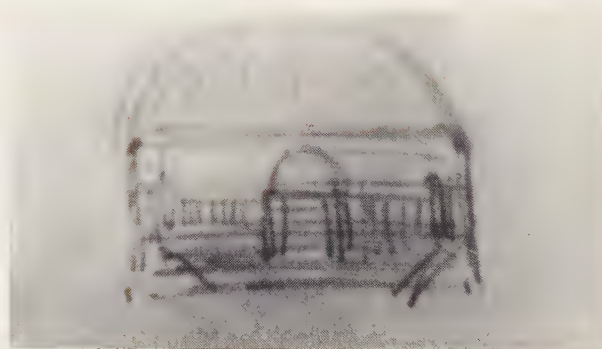


662 Hall of the Party in Munich

November 1936, pencil/paper

PC: D 2; F: P. Drawn at Obersalzberg on November 5, 1936.

No. 59 from the Speer collection. (See Giesler, p. 35.)



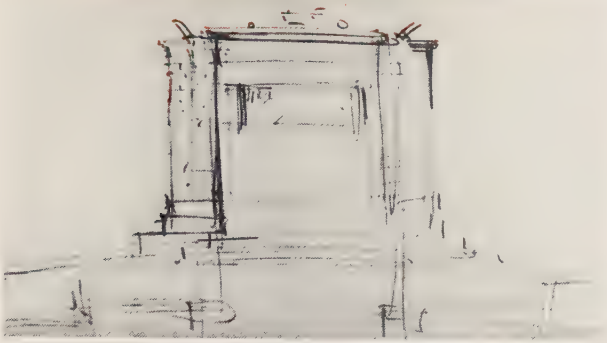
663 Convention Hall in Munich, or Hall of the Party

March 1937, pencil/paper; PC: D 2; F: P

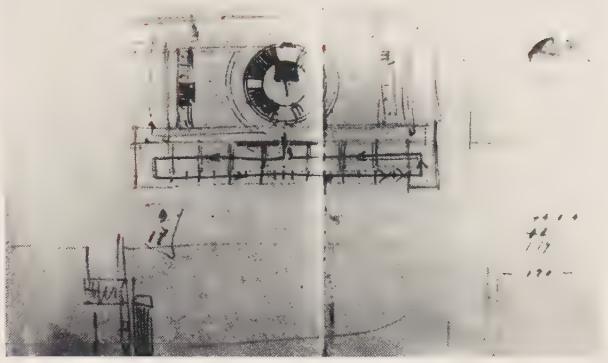
Drawn at Obersalzberg on March 28, 1937.

No. 21 from the Speer collection.

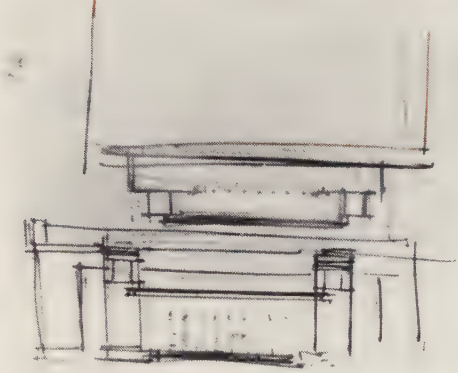
The hall had the measurements of 120 m x 240 m.



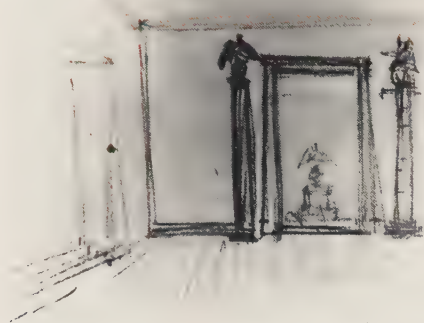
664 Flak Tower in Berlin
Late 1940, pencil/paper; PC: D 2; F: P
From the Speer collection, without notation or number
(compare with Nos. 706 and 707).



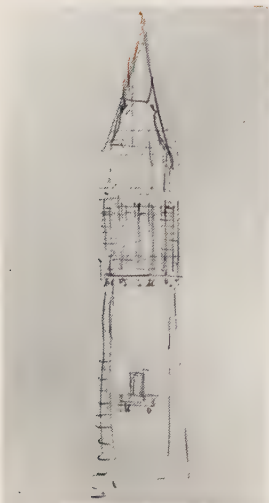
665 Floor Plan with Circular Stairs – 1937(?)
pencil/paper; PC: D 2; F: P. From the Speer
collection, without notation or number.



666 Hall of the Party in Munich – March 1937
pencil/paper; PC: D 2; F: P. Drawn at Obersalzberg
on March 28, 1937. No. 21 from the Speer collection.



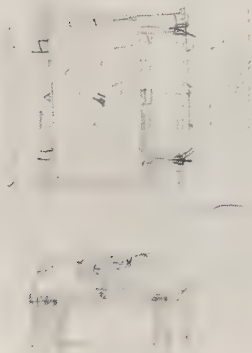
667 Pilots' Memorial in Berlin – June 1937, pencil/paper
PC: D 2; F: P. Drawn in Berlin on June 21, 1937.
No. 51 from the Speer collection.



668
Municipal Forum in Augsburg
Tower and Hall
December 1937, pencil/paper
PC: D 2; F: P. Drawn at
Obersalzberg in December 1937.
No. 14 from the Speer collection.



668a Old postcard view of Passau. Hitler may well have
remembered the Town Hall tower from his youth, when he lived
near the city (1892–94). His Augsburg forum tower closely
resembles this structure. Hitler learned his lower Bavarian
dialect in this area and never lost it later in his career.



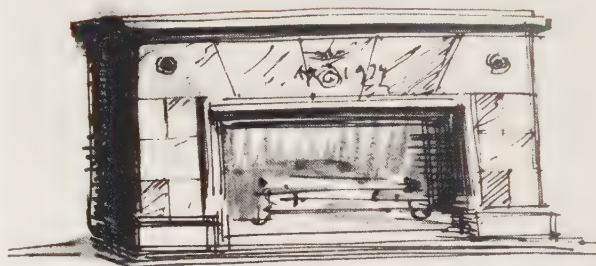
669
Floor Plan and Section
of "Small Theater in
the Führerbau"
December 1937
pencil/paper, 30 x 21
PC: U; F: K; Au: K
Drawn in Berlin in
December 1937. The
theater was intended
for private
performances and
diplomatic occasions.
No. 63 from the Speer
collection. (Compare
with the Führerbau
floor plan in Speer,
p. 160ff.)



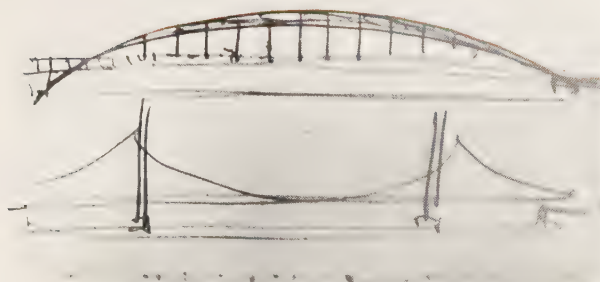
670
Extension of the Winged
Victory Column in Berlin
November 1937
pencil/paper
PC: D 2; F: P
Drawn in Berlin in
December 1937.
No. 1 from the Speer
collection. (See Maser,
p. 144ff.)



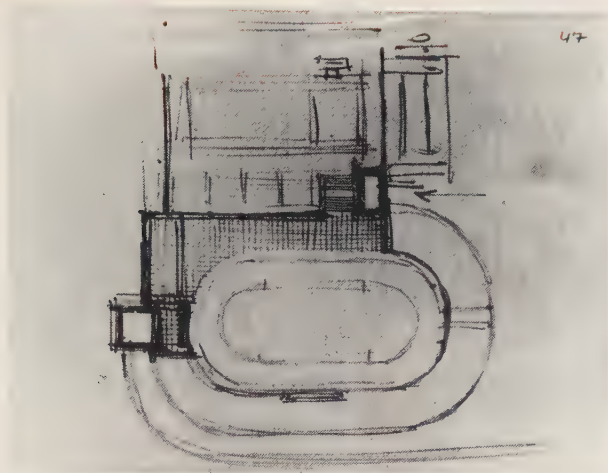
671 NSDAP Publishing House in Munich (?) – December 1937
pencil/paper; PC: D 2; F: P. Drawn in Berlin,
December 1937. Probably a suggested renovation
of the facade. No. 12 (?) from the Speer collection.



672 Fireplace for the F(ührer) Apartment in the Reichs
Chancellery, Berlin – 1933, pen and ink/paper, lightly colored
20.5 x 23; PC: U; F: P. No. 94 from the Speer collection,
similar to No. 95 (also a fireplace). Au: H, 1984

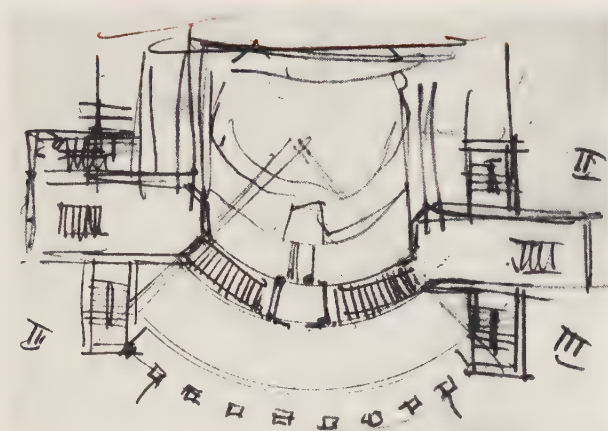


673 Two Bridges for Linz
May, 1938, pencil/paper; PC: D 2; F: P
No. 77 from the Speer collection.



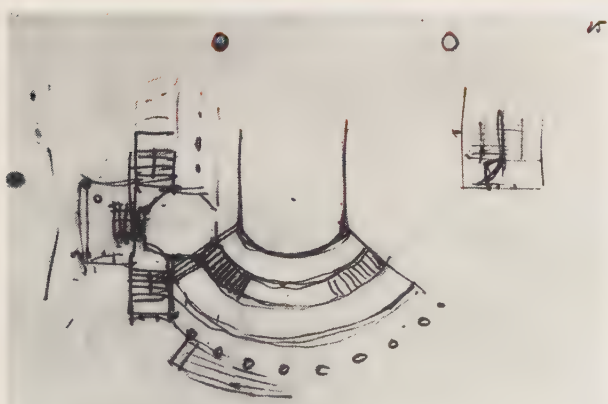
674 Plan for the Linz Stadium and the
"Annexation or Liberation Monument" to the left
May 1938, pencil/paper; PC: D 2; F: P

The structure was planned as a monument to the annexation of Austria on March 15, 1938. Drawn in Hotel Deutscher Hof in Nuremberg in May 1938. No. 47 from the Speer collection. This was the preliminary sketch for a larger drawing of the same subject (No. 50, Speer).



675 Plan of the Linz Opera
1938, pencil/paper, 12.5 x 17.5; PC: D; F: P

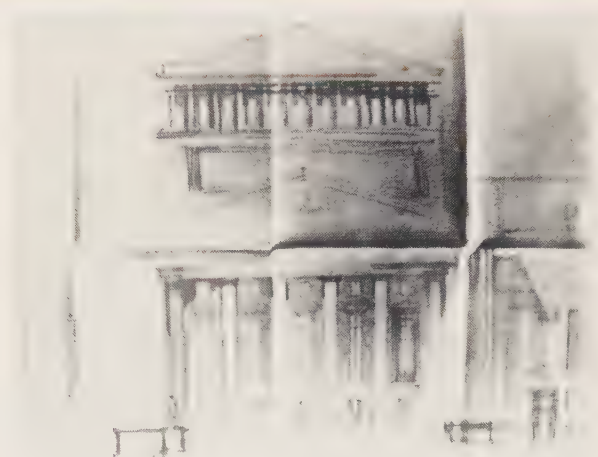
Drawn in Speer's presence at Obersalzberg in the winter of 1938. No. 38 from the Speer collection. Speer states in the accompanying note: "The subject is the floor plan for the Linz opera house: Hitler was particularly interested in the impressive stairs. The numerals II and III were used by Hitler to designate the stairs to the 2nd and 3rd balconies: he added a variation for the 2nd balcony stairs, which he preferred because it added to the mass of the whole structure (left side). Drives were located on the right and left for cars, leading to entrance halls, from which the representative stairway to the first balcony and public rooms could be reached.



676 "For the Development of the Munich Opera"
July 1940, pencil/paper

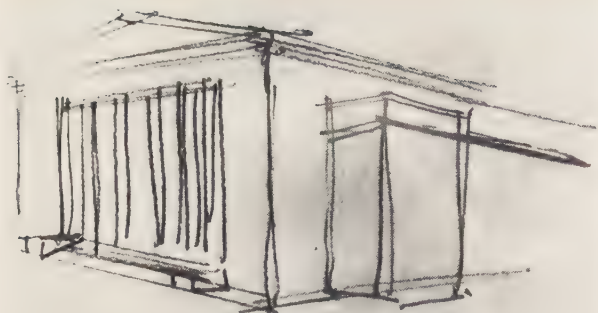
SC: BST Hitler estate; F: BST No. 9/25

Giesler identifies this as the Munich opera, but it is probably the Linz opera (compare with Nos. 675 and 698-703).



677 Facade of a Theater – October 1938,
pencil/paper; PC: D 2; F: P

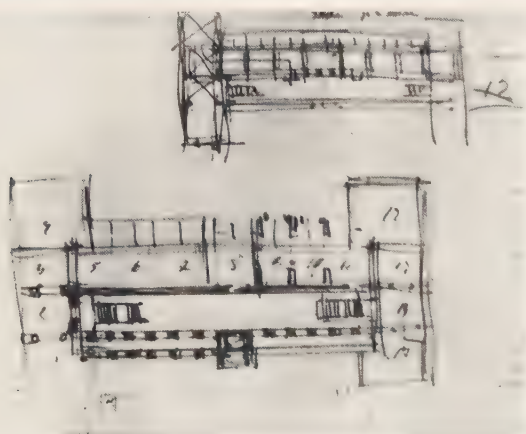
Architectural sketch without notation or number from the Speer collection.



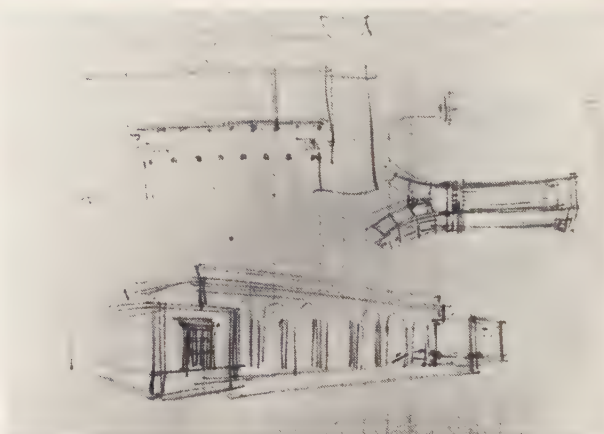
678 Entrance for an Exhibition Hall or Theater
1938 (?), pencil/paper; PC: D 2; F: P
Architectural sketch without notation or number
from the Speer collection.



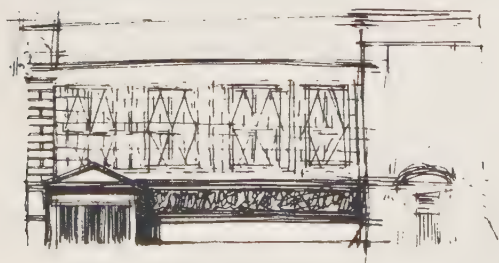
679 Exhibition Hall in Linz
October 1938, pencil/paper; PC: D 2; F: P
No. 78 from the Speer collection.
(compare with No. 70 of the Speer collection).



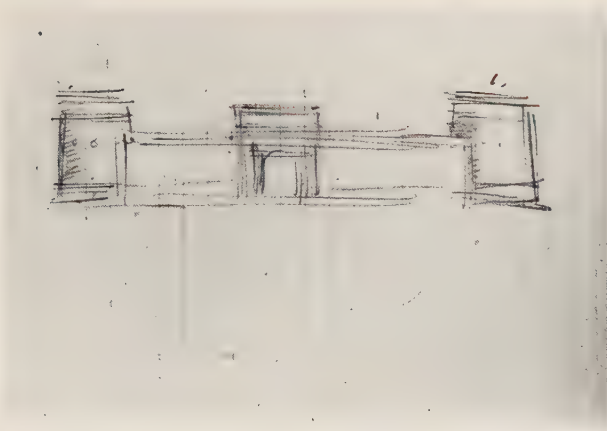
680 Floor Plan of the Linz Exhibition Hall
October 1938, pencil/paper; PC: D 2; F: P
Drawn in Berlin in October 1938. No. 98 from the Speer
collection. The Exhibition Hall or Gallery was planned to house
Hitler's great collection of art from all over Europe.



681 The Linz Gallery: Floor Plan and Facade
January 1943, pencil/paper; PC: D 2; F: P
Drawn in Hitler's headquarters on January 4, 1943.
No. 100 from the Speer collection.



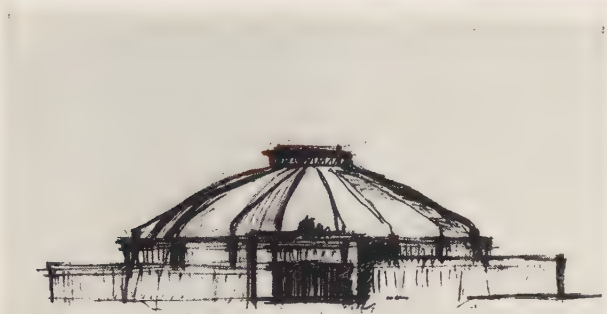
682 Architectural Sketch
1938, pen and ink on white card
10 x 15; SC: BST Hitler Estate F: BST No. 15
Given as a gift to his housekeeper in Munich, Anni Winter.



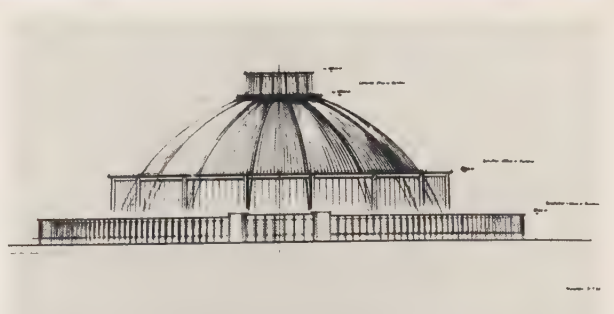
683 Museum of German Architecture – 1938, pencil/paper
PC: D; F: P; Sketched in the presence of Speer in the winter of 1938 at Obersalzberg. The Museum of German Architecture was planned as a twin structure across the street from the Museum of German Art. No. 80 from the Speer collection.



683a Painting by Otto A. Hirth after a model by Leonhard Gall. The Museum of German Architecture is on the left, the Museum of German Art is to the right, and the Prince Karls Palace is in the center background.



684 The New Main Railroad Station in Munich-Pasing – 1938
red chalk/paper, 26 x 57; SC: BST Hitler estate No. 64; F: BST
Noted next to drawing in Giesler's handwriting: "drawn on the evening before Memel" (March 21, 1939). Giesler drew two basic dome shapes: Hitler chose this one and completely filled in the details. The height of the dome was 100 m, and the diameter was 270 m. Hitler's comment: "The new railroad station will be a monument to the technology of our times" (see Giesler, p. 170ff).

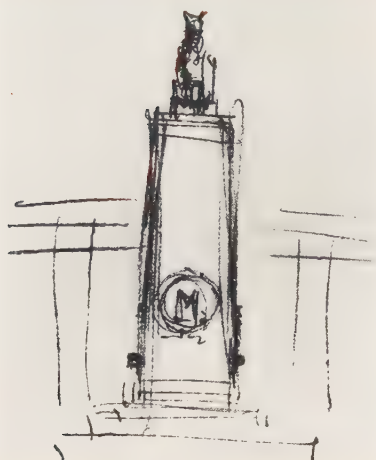


684a Architect Giesler's plan for the new railroad station. Construction was to be a steel frame with aluminum for the dome and window elements, glass and glass mosaic for the windows and wall surfaces. Height of the dome in this plan was 128 m, span of the dome was 245 m. The final plans settled on a dome height of 141 m and a span of 285 m.



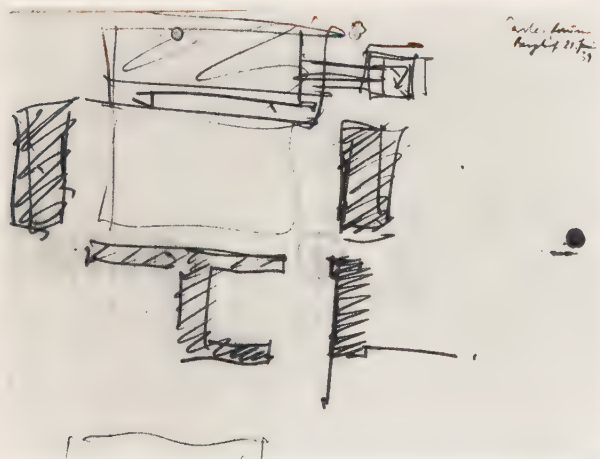
684b Interior of the Munich Railroad Station
F: BST No. 62

Architect Giesler's comment: "The Führer criticized the Reich Ministry of Transportation's planned center bridge in the Munich main railroad station as shown in this photo and explained that when the domed hall was originally planned, he had demanded that there be pedestrian access bridges around the perimeter of the building rather than a central bridge. He explained that this would save the design. He also said that in case a central bridge were built, one need not build the dome. Such planning is completely idiotic" (see Giesler, p. 160–161 and 170–174).

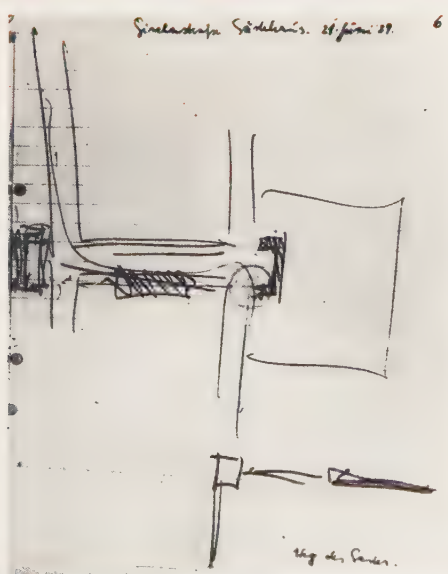


685 Mussolini Memorial
1939, pencil/paper, 30.5 x 22
PC: U; F: P; Au: K 1980

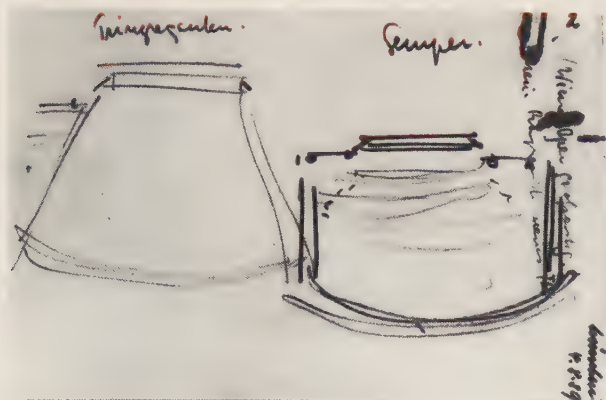
The memorial was planned for Berlin, on the former Adolf Hitler Square, which was to be renamed Mussolini Square. Drawn by Hitler in Speer's presence at Obersalzberg in the spring of 1939. In this manner, thought Hitler, Mussolini would be honored, and a more beautiful square in the city would bear his own name.



686 "The Party Forum" in Munich
June 1939, pencil/paper, date u. r. "Berghof 21 June 39"
SC: BST No. 47/23 from Hitler's estate; F: BST
(compare with No. 660)

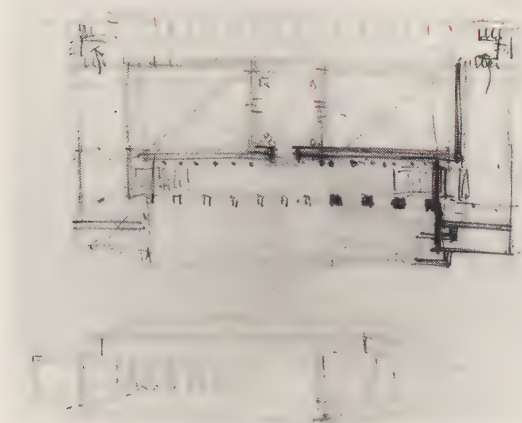


687 City Planning for Munich: Giselastrasse
Guesthouse (left)
June 1939, pencil/lined paper
SC: BST No. 31/6 from Hitler's estate
Notated by Hermann Giesler; F: BST

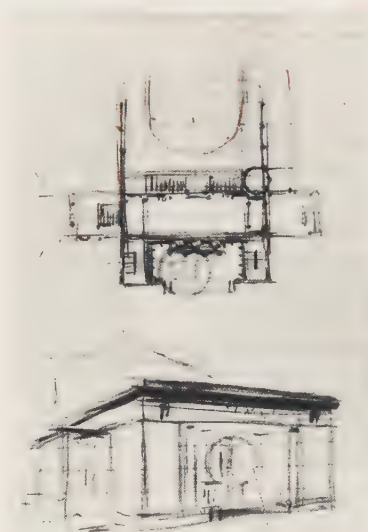


688 Theater Comparison – August 4, 1939, pencil/paper
SC: BST No. 29 from Hitler's estate, notated by Hermann
Giesler; F: BST

In this sketch, Hitler compares the interior of the Prinzregenten Theater in Munich with Semper's famous theater in Dresden. His comment on the right edge of the drawing: "Vienna opera magnificent"



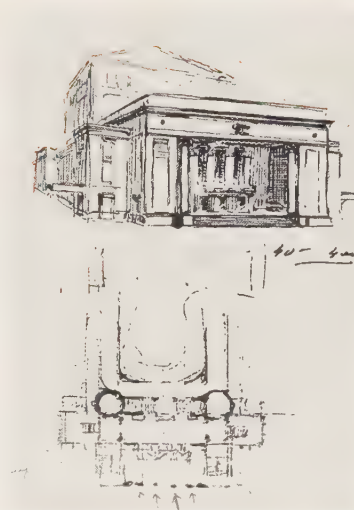
689 "The Linz Library" – 1939, pencil/tracing paper, 21 x 23
PC: U; F: K; Au: K 1980. The floor plan and front facade were
drawn in Speer's presence at Obersalzberg in the spring of 1939.
No. 9 from the Speer collection.



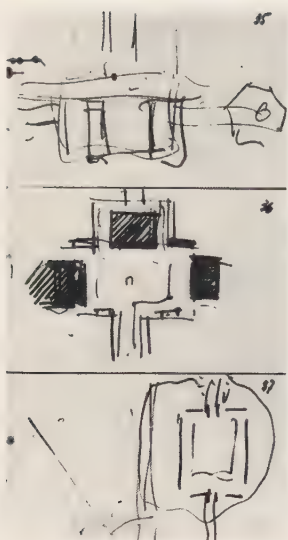
690 Two Architectural
Sketches of the
Linz Theater
June 1939
pencil/paper
SC: BST No. 59/41
from Hitler's estate
F: BST
Although not
labeled, probably
the Linz theater.



691 Entrance of the Linz Theater – July 1939, pencil/lined
paper; SC: BST Hitler estate No. 48/24; F: BST
The theater entrance hall with lions flanking the stairs.



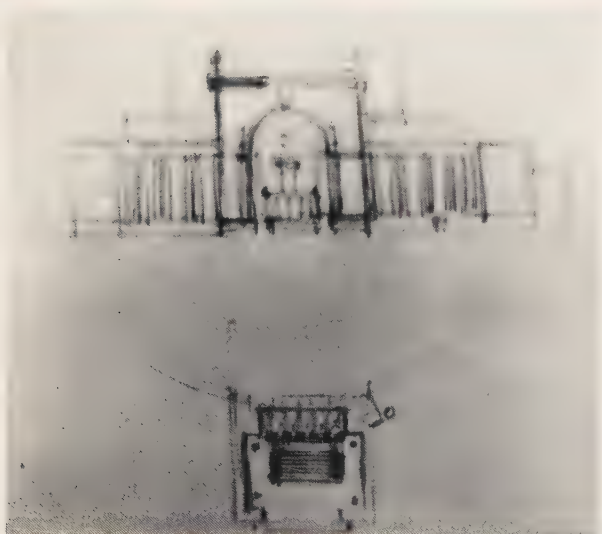
692 Theater in Linz
July 1939
pen and ink/paper
PC: U; F: P
One of the many
sketches of the
planned theater
for the new
Laubenstrasse in
Linz. "The columns
can be eliminated,"
said Hitler,
"leaving an open hall
 $40 \times 10 = 400 \text{ m}^2$ "
(see Giesler p. 102).



693
Three Architectural
Sketches for Berlin
1936–39, pencil/paper
SC: BST Nos. 35–37 from
Hitler's estate; F: BST

Comment by Hermann Giesler:

"The first thoughts of the Führer about the new plans for Berlin. The Führer explained to me how he had begun thinking about the problem of Berlin before the war, on the occasion of a competition held for Berlin city planning. It basically is the same as what he is now doing with Prof. Speer. The center sketch shows the Reichstag to the right, his planned War Ministry to the left, and the Monument to the Nation in the center. This same square in front of the Reichstag will now have the Great Hall instead of the Monument to the Nation, and on the left, the Führer's house instead of the War Ministry. Somewhat below this, the Leipziger Strasse will cross the axis; to the right would be the Leipziger Square."

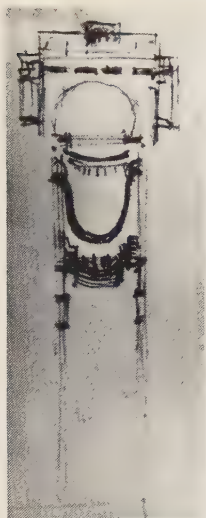


694 Plan and Facade of a Theater Entrance
1936–39, pencil/paper; PC: D 2; F: P

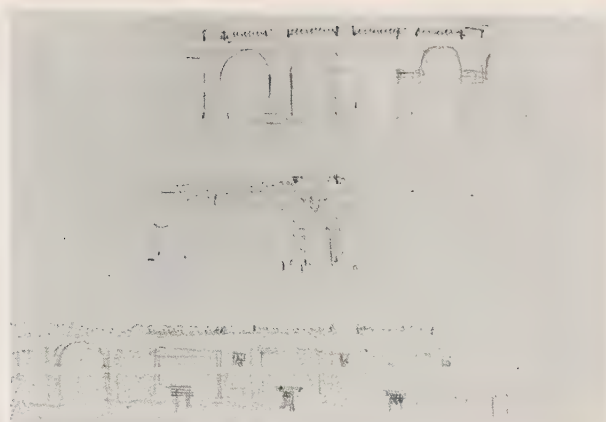
A deeply projecting entrance hall with stairs in front of a double row of columns. This is probably intended for the Berlin Opera. From the Speer collection, without notation or number.



695 The Berlin Opera (?)
1940, pencil/paper; PC: D 2; F: P
Drawn at Obersalzberg in 1940.
No. 101 from the Speer collection
(compare with Nos. 551 and 552).



696
Plan of the "Führerbau Theater"
March 1940, pencil/paper
PC: D 2; F: P
Drawn at Obersalzberg in March 1940.
Compare with the plan of the whole
Führer Palace in Speer, p. 160ff.
No. 19 from the Speer collection.

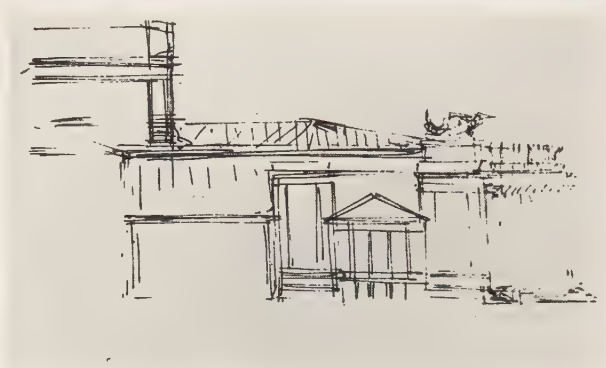


697 Bridges for the Berlin Elevated Trains
1940, pencil on lined paper, 22 x 28; PC: U; F: K; Au: K 1980
Three views of new bridges over major streets. No. 105 from the
Speer collection, drawn in Speer's presence, 1940.

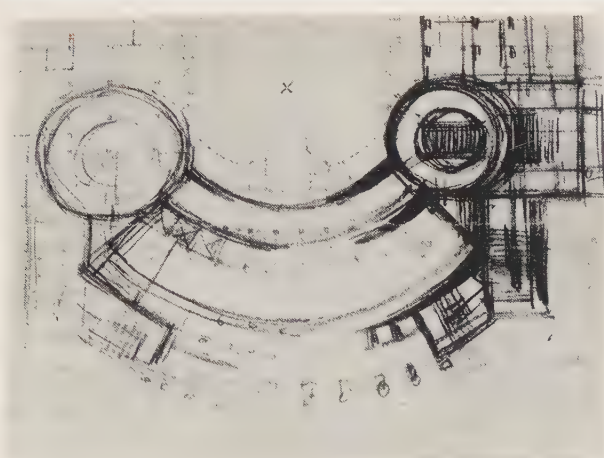
36



698 Theater with Rounded Facade (Linz Opera?)
1940, pencil/paper; PC: D 2; F: P
No. 36 from the Speer collection.



699 Opera House – 1937–40, pencil/paper; PC: U; F: P
Side view of large opera house, with columned entrance to the
right. Possibly the Linz Opera (see Karl Bracher, p. 57).



700 The Linz Opera – after 1940, pencil/paper; PC: D 2; F: P
Part of the construction program designed to transform Linz
into a major city. From the Speer collection.



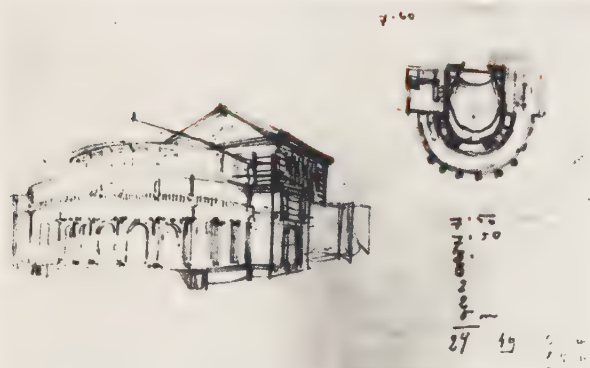
701 Front Facade of the Linz Opera
July 1940, pencil/paper, 13 x 21.5; PC: U; F: K; Au: K 1980
Drawn in Speer's presence at Obersalzberg in July 1940.
No. 35 from the Speer collection.



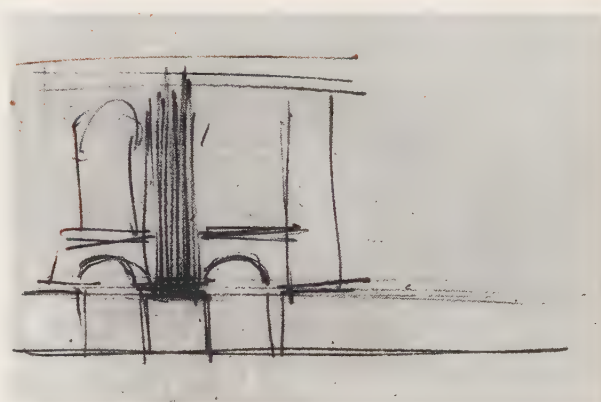
702 Detail of the Linz Opera – July 1940, pencil/paper, 21 x 29; PC: U; F: K; Au: K 1980
Front facade and columns. Drawn in Speer's presence at Obersalzberg in July 1940. No. 8 from the Speer collection.



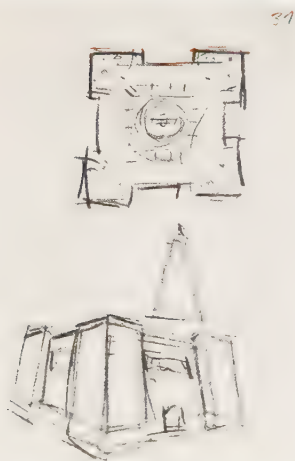
703 Detail of the Linz Opera – July 1940, pencil/paper, 21 x 16
PC: U; F: K; Au: K 1980
Detail of the column. Drawn in Speer's presence at Obersalzberg in July 1940. Nr. 13 from the Speer collection.



704 Theater with Rounded Facade
1940, pencil/paper; PC: D 2; F: PR
Drawing of the facade and floorplan, with measurement notations. No. 41 or 42 from the Speer collection.



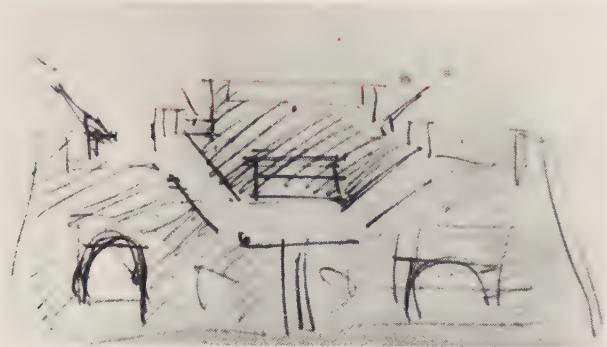
705 Sketch of the Linz Opera
9 July 1940, pencil/paper; SC: BST No. 50/26 from Hitler's estate; F: BST. Connecting structure between the opera house and the courtyard.



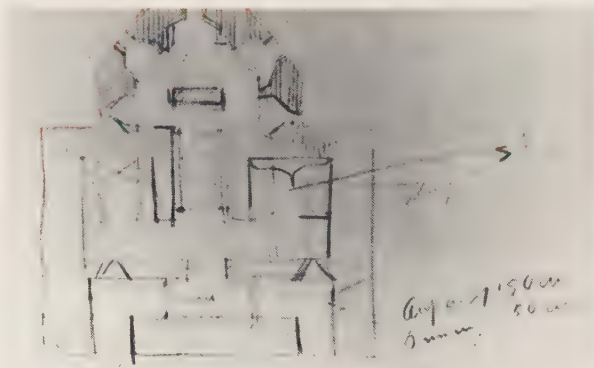
706
Flak Tower in Berlin
September 1940
pencil/paper
PC: U; F: K; Au: K 1980
No. 31 from the
Speer collection.



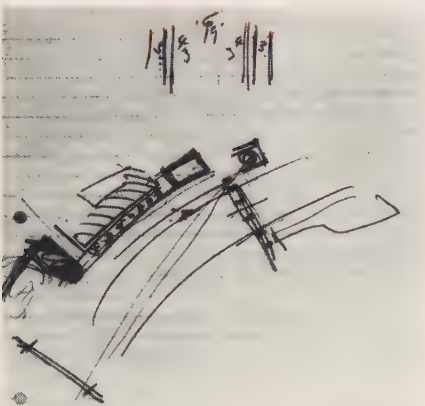
707 Flak Tower in Berlin
September 1940, pencil/paper; PC: D 2; F: P
No. 30 from the Speer collection.



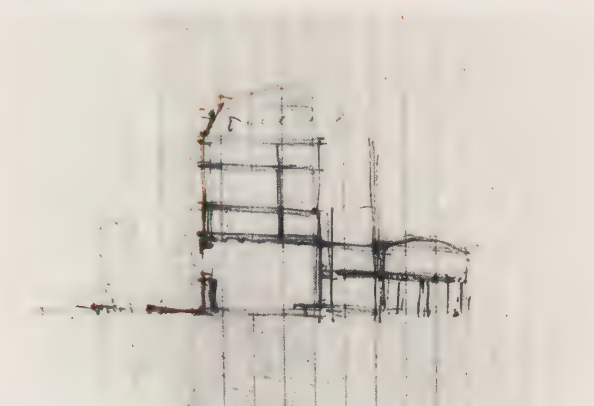
708 Section of a Flak Tower in Berlin
September 1940, pencil/paper; PC: D 2; F: P
No. 105 from the Speer collection.



709 Bunker on the Atlantic Wall (?)
1940 (?), pencil/paper; PC: D 2; F: P
In the Speer inventory list, No. 95 is noted only
as "Bunker." It was drawn at Obersalzberg
in "August 1938" – probably an error.



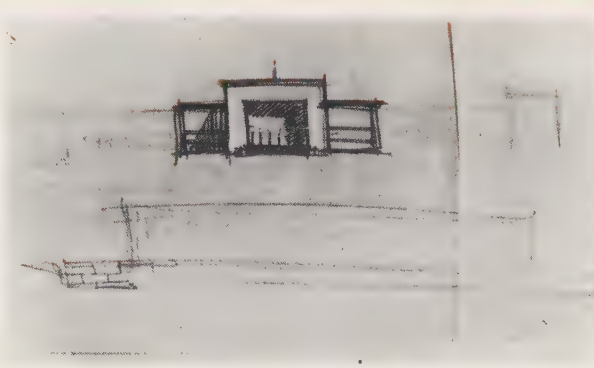
710 Linz (?) – 1940 (?), pencil/lined paper
SC: BST No. 43/18 from Hitler's estate; F: BST
Probably a sketch of the new buildings planned along
the river at Linz, with the Hindenburg Bridge.



711 Linz – after 1940, pencil/lined paper
SC: BST No. 30/4 from Hitler's estate; F: BST
Cross-section of one of the public buildings on
Unter den Lauben.



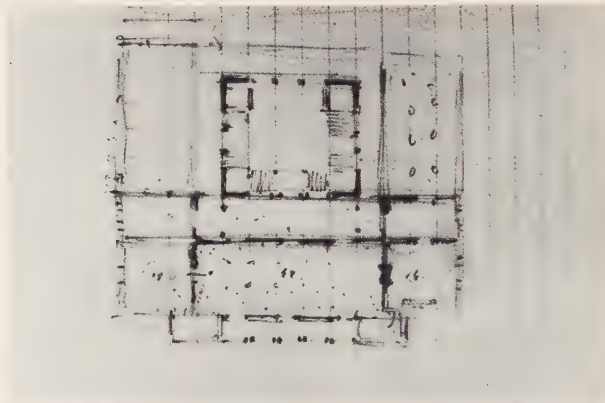
712 "State Library" for Berlin
1924 (?), pencil/paper; PC: D 2; F: P
No. 124 from the Speer collection.



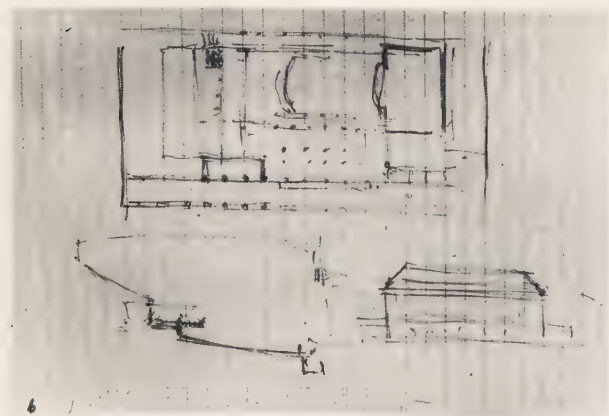
713 Exhibition Hall in Nuremberg – 1940, pencil/paper
PC: D 2; F: P. Architectural sketch based on the
"State Library" drawing from 1924 (?) (No. 712).
The idea was readapted for an exhibition hall
on the NSDAP congress grounds in Nuremberg.
No. 58 or No. 75 from the Speer collection.



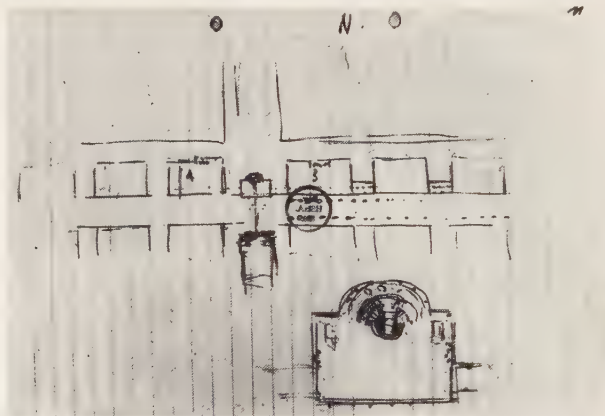
714 Public Building in Linz – 1940s, pencil/lined paper
 SC: BST No. 40/15 from Hitler's estate; F: BST
 Facade and section of a municipal building
 planned for the left shore of the Danube River.



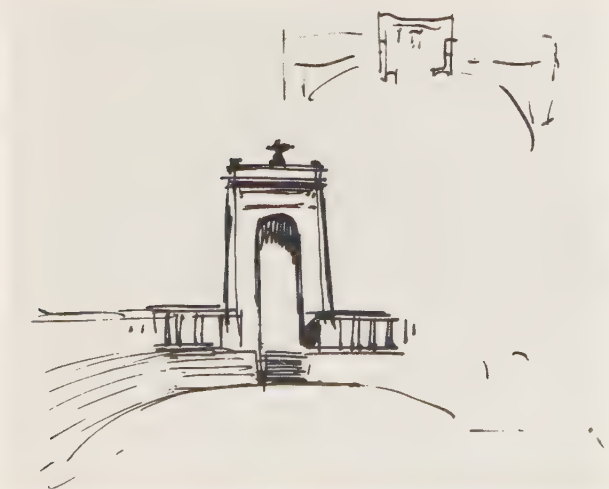
715 Floor Plan of Linz Public Building
 after 1940, pencil/paper; SC: BST No. 42/17 from Hitler's
 estate; F: BST. Sketched in train on way to Berlin.



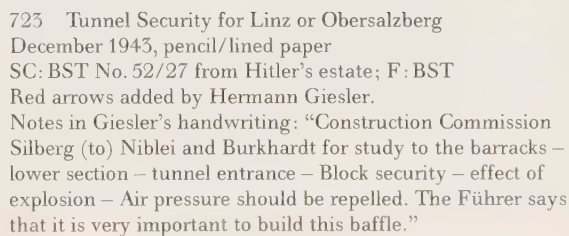
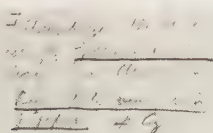
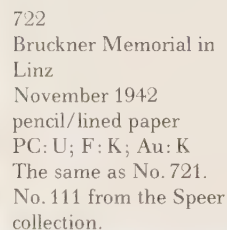
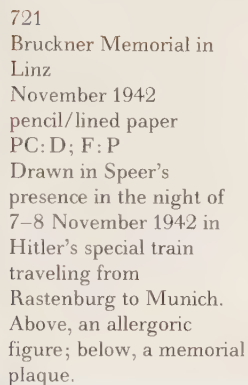
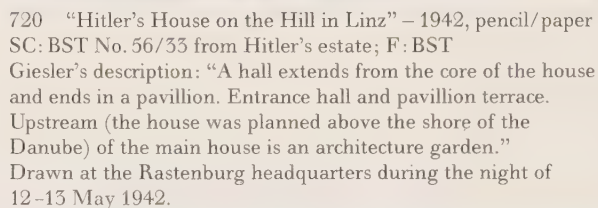
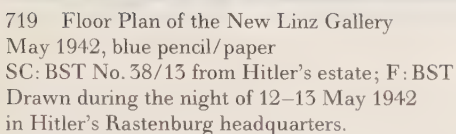
716 Architectural Plan for Linz (?) – after 1940, pencil/paper
 SC: BST No. 34/9 from Hitler's estate; F: BST. Without
 description, but probably Linz. No. 9 upside down in l.l. corner.



717 Representative Boulevard in Linz (?)
 after 1940, pencil/paper; SC: BST No. 36/11 from Hitler's
 estate; F: BST. Street with public buildings.



718 Monument of Liberation (Annexion) in Linz
 21 November 1941, ink on lined paper; PC: U; F: K Au: K 1980
 No. 29 from the Speer collection
 (compare with No. 674). The monument was planned at the end
 of a stadium holding thousands of spectators.



SUPPLEMENT

The following drawings and watercolors were located after the publication of the first edition and have been grouped here as a supplement.

The "N" designated numbers allow a comparison of each picture with its contemporaries in the main catalog.



N 98.1 Castle in the Salzburger Land, 1910, watercolor 16.5 x 20.8, sig. and date l. m. "A. Hitler 1910"
PC: USA1; F: PR. From the Salzburger Land cycle. See No. 98.



N 98.2
The Country Inn
"Echo" in
Bad Gastein
1910, watercolor
15.4 x 20.9
sig. and date l. r.
"A. Hitler 1910"
PC: USA1; F: PR
From the
Salzburger Land
cycle.



N 98.3 Mountain Farm in the Salzburger Land
1910, watercolor, 15 x 20.7, sig. and date l. r.
"A. Hitler 1910"; PC: USA1; F: PR
From the Salzburger Land cycle.



N 98.4 Farmhouse in the Salzburger Land
1910, watercolor, 15.6 x 20.6, sig. and date l. l.
"A. Hitler"; PC: USA1; F: PR
From the Salzburger Land cycle.



N 168.1 Old Ministry of War in Vienna
1908, watercolor, 17.8 x 26.5, sig. and date l. r.
"A. Hitler 1908"
PC: A3; F: PR
Handwritten title l. r.: "At the Court."



N 209.1
St. Stephen's
Cathedral
1910, watercolor
25.3 x 18
sig. and date l. r.
"A. Hitler 1909"
PC: A3; F: PR



N 231.1 Karls Church and Square in Vienna
1908, watercolor, 24.7 x 35.5, sig. and date l. r.
"A. Hitler 1908"
PC: USA; F: PR



N 277.1 Grinzing in Old Vienna
1908, watercolor, 24.2 x 36.5, sig. and date l. r.
"A. Hitler 1908"; PC: A3; F: PR
Probably depicts the Nepomuk Shrine.



N 379.1 "Munich Karls Gate" (l.r.)
1914, watercolor, 32.3 x 26, sig. l.r. "A. Hitler"
PC: D; F: P

This painting was commissioned by the silversmith Haag, whose shop was on Karls Square. The picture is still owned by the family.



N 386.1 "Munich B.(avarian) Kl.(königliches = Royal) Hofbräuhaus" (l.l.) – 1913–14, watercolor, 20.5 x 30
sig. l.r. "A. Hitler"
PC: D; F: P



N 386.2 "Munich kl.(königliches = Royal) Hofbräuhaus 1913" (l.r.)
1913, watercolor, 21.7 x 28.5, sig. l.l. "Hitler" ("A" combined with "H"); PC: D; F: P; The watercolor is still owned by the family who bought the painting in 1942.



N 387.1 The Royal Opera in Munich
1914, watercolor, 25.9 x 35.4, sig. l.l. "A. Hitler"
PC: D; F: FA NS B 213/26 and P
Originally owned by the family of the federal judge Ernst Hepp (see No. 361). The painting was photographed by the Central Archives in 1939.



N 390.1 The Maximilianeum and Maximilian Bridge in Munich – 1913–14, watercolor, 20 x 29.5
sig. l.l. "A. Hitler"; PC: D; F: P
The building now houses the Bavarian Parliament.



N 397.1 "Munich Artists House 1913" (l.r.)
1913, watercolor, 26.8 x 30.8, sig. l.l. "A. Hitler"
PC: D; F: P

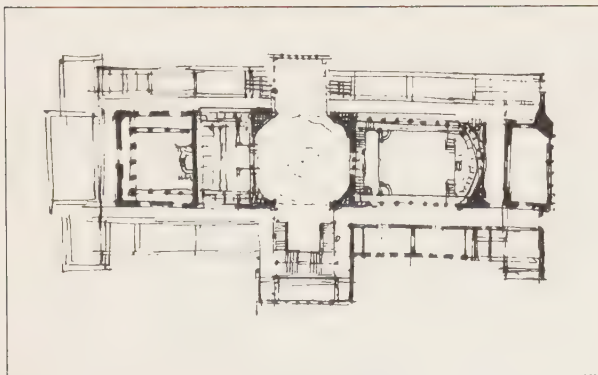


N 495.1 Collection of Sketches
1921–22, probably pen and ink or pencil
PC: U; F: Heinrich Hoffmann Raumbildverlag

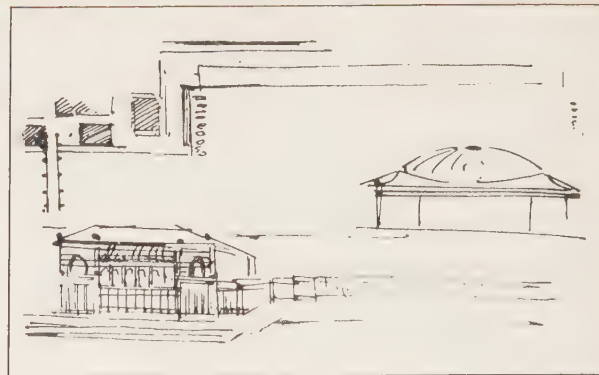
This exhibition of Hitler's sketches of eagles and swastikas for helmets and flag standards was shown in the NSDAP Central Archives in Munich. Prof. Heinrich Hoffmann photographed and published the stereo photo as part of a series on the history of the NSDAP.



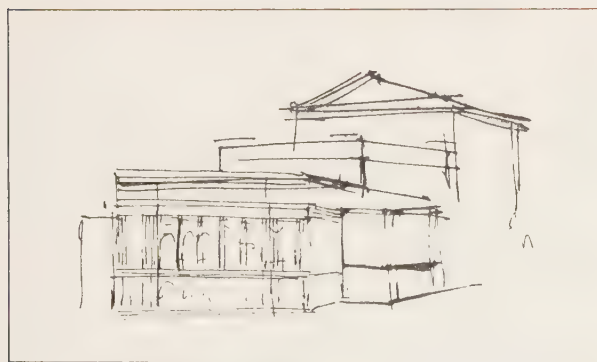
N 446.1 Village in Ruins
1915, watercolor, 19.5 x 27.5, sig. l.l. "A. Hitler"
PC: U; F: P



N 528.1 Floor Plan of Domed Building
1925 (?), pen and ink on white card, 8.3 x 13
PC: D; F: P. This is the reverse of No. 528.



N 530.1 Architectural Sketches
1925 (?), pen and ink on white card, 8.3 x 13
PC: D; F: P. The sketches include a site plan, a cross section of a domed building, and an arched facade (library or museum?). Compare with No. 714.



N 531.1 Front Elevation of a Theater
1925 (?), pen and ink on white card, 8.3 x 13
PC: D; F: P. The reverse of No. 531.



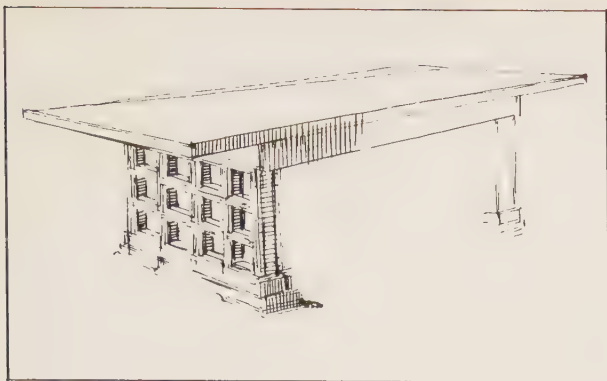
N 531.2 Theater
1925 (?), pen ink on white card, 8.3 x 13
PC: D; F: P. The same source as No. 528.



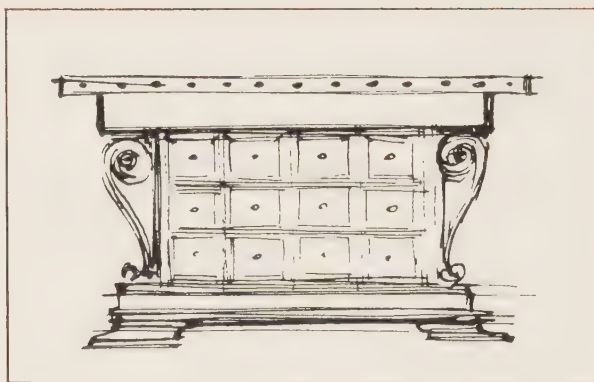
N 531.3 Towered Structure on River Shore
1925 (?), pen and ink on white card, 8.3 x 13
PC: D; F: P. Possibly a design for Linz, Austria.
The same source as No. 528.



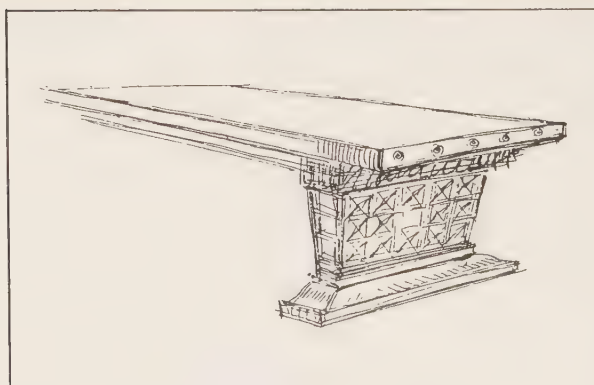
N 531.4 Farmhouse with Barn
1925 (?), pen and ink on white card, 8.3 x 13
PC: D; F: P. Two front elevations and floor plan.
The same source as No. 528.



N 633.1 Design for a Map Table
1930s (?), pen and ink on white card, 9.4 x 14.4
PC: USA1; F: P. One of a number of sketches for a map table
for the Reichs Chancellery in Berlin.
The same source as No. 528.



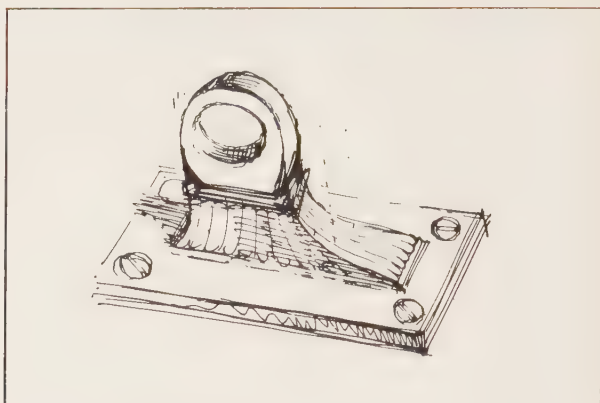
N 633.2 Design for a Map Table
1930s (?), pen and ink on white card, 9.5 x 15
PC: D; F: P. See No. N 633.1.



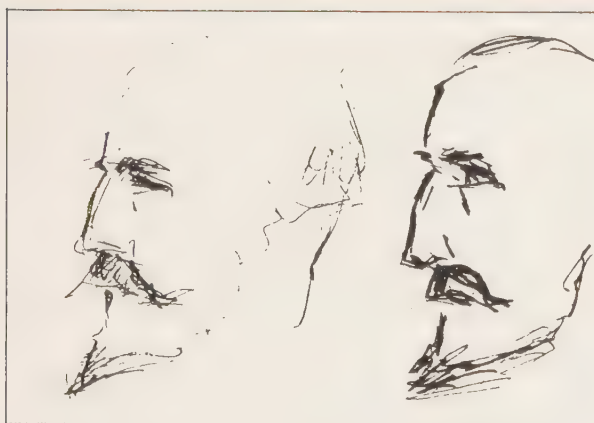
N 634.1 Design for a Map Table
1930s (?), pen and ink on white card, 8.7 x 13.3
PC: D; F: D. See No. N 633.1.



N 635.1
Table and Lamp
1930s (?), pen and ink
on white card
13.2 x 8.5
PC: D; F: P.
Possibly a sketch
for the Reichs
Chancellery in Berlin.
The same source
as No. 528.



N 635.2 Drawer Handle
1950s (?), pen and ink on white card, 9.4 x 15
PC: D; F: P. See No. N 635.1.



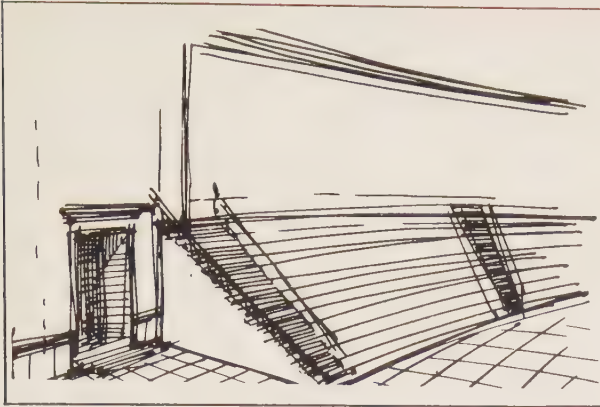
N 638.1 Two Male Heads, 1938, pencil on card, 14.3 x 8.6
PC: D; F: D. The same source as No. 638.



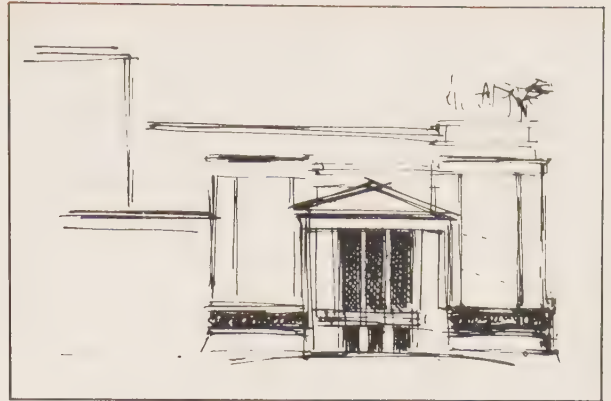
N 638.2 Male Head and Caricature
1938, pencil on card The reverse of N 638.1.



N 640.1 Female Head
1930s (?), pencil on card, 6.6 x 7.5
PC: D; F: D. The same source as No. 638.



N 688.1 Interior of a Theater or Hall
1938, pen and ink on white card, 10 x 15
CS: BST No. 15 from Hitler's estate; F: BST



N 699.1 Side Elevation of Opera House
1938, pen and ink on white card, 10 x 15
SC: BST No. 15 from Hitler's estate; F: BST
A more precise version of No. 699. Compare with No. 682.



N 702.1 Side Elevation of Linz Opera House
1930s (?), pencil on card, 9 x 13
PC: D; F: D. The same source as No. 638.

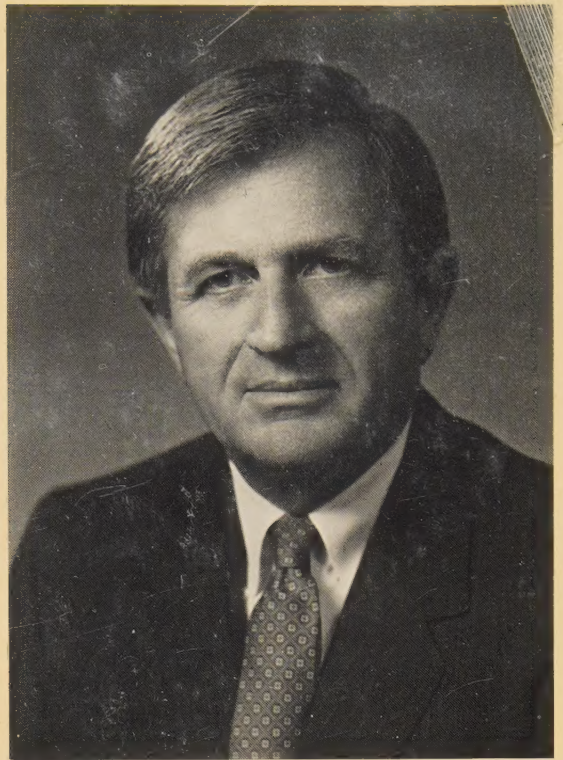
Photographs of the following watercolors were unfortunately not available for inclusion:

- I. "Vienna. Coal Market. St. Michael's Church and Freilauffer House" (l.r.)
1910-13, watercolor, 21 x 27.5, sig. l.l. "A. Hitler"; SC: I
Inscribed on the reverse in handwriting: "The picture was framed by S. Morgenstern, Lichtensteinstrasse 4, Vienna IX. Last owner: locksmith Prager, Florisdorf, Vienna. 17. 8. 38 (signed) Sch. Str. (Schulte-Strathaus)"
- II. "Old Vienna. Ratzenstadl" (l.r.)
1910-13, watercolor, 22 x 33.6, sig. l.l. "A. Hitler"; SC: I
- III. "Old Vienna. Burg Theater" (l.r.)
1910-13, watercolor, 25.8 x 32.2, sig. "A Hitler"; SC: I
- IV. "Vienna. Scotch Church"
1910-13, watercolor, 21 x 28, sig. "A Hitler"; SC: I
- V. "Munich. Registry Office" (l.r.)
1913-14, watercolor, 32.6 x 24.7, sig. l.l. "A Hitler"; SC: I

REFERENCES

The author is deeply indebted to all those personal eyewitnesses who generously provided invaluable information for this book. Major sources for the catalog included the collections of the Federal Archives in Coblenz, the Bavarian State Archives in Munich and private German, Austrian, Italian and American collections. The list of references below includes only those works mentioned in the book.

- Auktionskatalog Graf Klenau Nachf.
Munich, 1976–1981, (Nr. 123–198)
- Bracher, Karl Dietrich: *Adolf Hitler*, Bern, 1964
- De Launay, Jacques: *Hitler en Flandres*,
Edition Byblos, 1975
- De Launay, Jacques: *Adolf Hitler, 1914–1918–1949*,
Brussels, 1976
- Fest, Joachim C.: *Hitler*, Frankfurt, 1973
- Fuchs, Heinrich: *Die österreichischen Maler
der Geburtsjahrgänge 1881–1900*, Bd. I, Vienna, 1976
- Giesler, Hermann: *Ein anderer Hitler*, Leoni/Starnberg, 1977
- Hoffmann, Heinrich: *Hitler Was My Friend*, London, 1955
- Hoffmann, Heinrich: *Adolf Hitler Aquarelle*, Munich, 1935
- Irving, David: *Hitlers Weg zum Krieg*, Munich, 1979
- Jäckel, Eberhard: *Hitler. Sämtliche Aufzeichnungen
1905–1924*, Stuttgart, 1981
- Kallenbach, Hans: *Mit Adolf Hitler auf Festung Landsberg*,
Munich, 1939
- Kubizek, August: *Adolf Hitler, mein Jugendfreund*,
4. Aufl., Stuttgart, 1975
- Die Kunst im Dritten (bzw. Deutschen) Reich*,
Munich, 1937–1944
- Kunst im Volk*, Jahrgang XVI, Heft 1
- Maser, Werner: *Adolf Hitler*, 6. Aufl., Munich, 1974
- Maser, Werner: *Hitler's Briefe und Notizen*, Düsseldorf, 1973
- Müllern-Schönhausen, Dr. Johannes von: *Die Lösung
des Rätsels Adolf Hitler*, Vienna, 1959
- Orr, Thomas: *Das war Hitler. Die erste Hitler-
Biographie nach 1945*. Revue, Jahrgang 1952,
Hefte 37–52, Jahrgang 1953, Nr. 1–8, Munich
- Petsch, Joachim: *Baukunst und Stadtplanung im Dritten Reich*,
Munich, 1976
- Rasp, Hans-Peter: *Eine Stadt für Tausend Jahre: München.
Bauten und Projekte für die Hauptstadt der Bewegung*,
Munich, 1981
- Speer, Albert: *Erinnerungen*, Frankfurt, 1969
- Speer, Albert: *Spandauer Tagebücher*, Frankfurt, 1975
- Toland, John: *Adolf Hitler*, Bergisch Gladbach, 1977
- Zoller, Albert: *Hitler privat, Erlebnisbericht
seiner Privatsekretärin*, Düsseldorf, 1949



BILLY F. PRICE, a native Texan and long-time Houston businessman, has spent over 35 years studying and collecting the graphic works of Adolf Hitler. As owner of one of the largest collections of Hitler art and an internationally acknowledged expert on the subject, Price was frequently urged to compile his studies in book form. His extensive research was supported and enriched by the generous help of such prominent eyewitnesses as Heinrich Hoffmann, son of Hitler's photographer; Henriette von Schirach, wife of the Hitler Youth Leader; Dr. Heinrich Heim, recorder of Hitler's monologues; Dr. August Priesack and Peter Jahn; both commissioned by the NSDAP to search for Hitler art; Dr. Eugen Dollmann, official interpreter for Hitler and Mussolini; Professor Hermann Giesler, Hitler's architect; and Christa Schroeder, Hitler's secretary. In the course of preparing this catalog of works, Price rediscovered many paintings and drawings which had been presumed lost. Although he personally does not consider the works shown here to be of great artistic value, he feels they are an important historical contribution to the understanding of Adolf Hitler.

Back cover:

Bouquet of Carnations, 1910, watercolor
(catalog number 300)

